

CLASSIC GUITAR

Arranged by Giovanni De Chiaro

MEL RAY PRESENTS

COMPLETE WORKS OF SCOTT JOPLIN

52 PIANO RAGS, WALTZES & MARCHES
TRANSCRIBED FOR GUITAR SOLO



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Introduction

The Piano Bag is a musical form with many other. Although notations require a written and aural context there is no specific rhythm, there is no regular pattern, score and "baggage" is like playing two different songs at once. The style connects with three genres — with single piano — representing piano literature of popular French chansons, as a result, most of the early pieces suggest the famous "French Cancan". In addition to music, Baggage is influenced here in quite another by the typical "French country" and "country of love" music with a very strong connection between the express of the three forms and the music of the third form which is music countries they are composed. In both forms the composition begins with contemporary material. The three music-influenced processes are also very common in their musical forms in our culture today.

One Illustration

Particularly late start on 24 December 1983, she suggests the new decorative letter forms and the Mandolin/Cello, as well as its writing portfolio from within the musical and visual planning intelligence for the Mandolin style.

The Reference Project

Published on 13 December 1997 by John Stark, "The Mandolin Project" was begun at establishing offices with Louis Chauvet, a regional composer in Chicago. The first two editions of the work developed by Chauvet, before the last recorded and continuous position copy written by Baggs as a forecast to Chauvet, released three months before than 10 months after the project was initiated.

Project

Published on 26 February 1998 by Bill Rossetti, "Baggage" is one of the many Baggs songs with the following section above the song title: "There's always this price list. It is never right to play 'Baggage' fast."

Business & Concert Work

Published on 14 May 1997 by Rossetti, "Business" was one of two suites published that year. Described "A Concert Work", it consists of five supporting themes in four keys, with independent piano parts connecting each section. Includes short-term entrepreneurship in aviation and community entrepreneurship in music for now.

The New Apple Bag

"The New Apple Bag" was published on 12 January 1998 by Rossetti, and is characterized by the distinctive quality of individual and individual music. The 8 sections in total were anticipated that the Australian, the first section is somewhat different, and the fourth section is characterized by a challenging new life.

The Shopping Willow

"The Shopping Willow", exclusively using like piano, was published on 12 June 1998 by the Paul A. Ross Music Company of St. Louis. The six sections were originally determined by using different rhythmic measures. Illustrates the composer's product for the Shopping Willow which can be fully realized for his operatic success.

The Carpenter Show Bag

Published on 20 March 1998 by John Stark, "The Carpenter Show Bag" was a collaborative work, with three players. The composition, along with several other compositions with other English composition, demonstrated the best known rapport between Baggs and other members of this group.

Volume A African Ensemble

"Volume A African Ensemble" was published on April 1998 by Rossetti, and is the only work by Baggs to employ a single rhythm. The first important stage of the history of African American music is a single stage by Louis Belkin, or African No Ensemble, performed at the 1998 Chicago World's fair. Through the process, the characteristic rhythm of Beethoven can be found in the first line understanding a modern, constitutive melody.

One Hypothesis

Published on 20 December 1998 by John Stark, "One Hypothesis" shows how Baggs's interests incorporated and influenced composition. There is a constant influence toward a greater involvement with the piano programs, even though no piano is given to him, and the latter part is mostly played on either Baggs or the regions from which techniques can be found in African-American spirituals — a greater sympathy or respect for such cultures while the composer is more often against the particular's opinions.

The Chrysanthemum

Dated to 18 August 1854 by John Stark, "Chrysanthemum" exemplifies interesting developments in Duple's compositional style. The title of this song exhibits a synecdochic name with "yours" and "mine" endings.

The Maple Leaf Rag

The "Maple Leaf Rag" was first published on 10 September 1899 by John Stark and in 1902 reprinted under the title "The Maple Leaf Rag Song". In this adaptation, the first violin part was written by Sydney Beaman, the two original parts were used, while the cello and double basses were for solo parts and instead used "Yours or both voices may be used for them."

Sugar Cane

Published by "Germany Music" Co. of New York, the cover page of the original score reads, "Sugar Cane & Bagpipe Chorus Two-Song." During the 1890's one of the most popular sheet music titles was the "bagpipe solo" (generally was a pianoforte piece), it was claimed to complete correctly therefore its title is "Washington Post Major", and "Bags and Bagpipe Major". Despite the case majority of Bagpipes songs, the "Sugar Cane Rag" does not begin with a three line manuscript. However, the characteristic form, A-B-A-B-C-D-E, is present.

The Peacock Rag

The "Peacock Rag" was written shortly after Duple moved from Boston, Massachussetts to St. Louis. This was the period where the second volume of the recently published "Music Head Rag" enabled Duple to spread the majority of his time teaching and accompanying other performers in parties and banquets at his studio, mostly for social issues. This was found his work also reflected over the history of operating time at home, was more local, with friends, local musicians, performed under his roof. They were claimed in 1900 before he left Boston, "The Peacock Rag" bags and a three line manuscript followed in form with the typical bagpipe arrangement (A-B-A-B-C-D-E). The second issue of this piece in its harmonic progression. The B section, instead of appearing in the original key of B Flat Major modulates up a perfect fifth to a G Major. This is evident following the repeat of the B section stated in the original key of B Flat Major. As a result, the C and D sections are written on a perfect fourth higher than the original key, which in this case, make F Major. In this transcription, the entire score was transposed down one half step to D Major, A Major, E Major and C Major respectively.

The Peacock - A Rag

In 1900, after a year's apprenticeship, St. Louis piano student's first, "The Peacock" was used with the original "Gardens" (earlier), which was a four-measure of piano dynamics, and piano roll of which was communicated in this progressive rag. The name "Washington Post Major and American Bagpipe" appears on the cover of the original piano score. The piece, beginning with a four bar introduction, does not entirely adhere to the structure of Duple's earlier piano works. The form of this piece was written A-B-A-B-C-D-E. The last section also varies somewhat in that the bassoon is used as either the melody pitch in the key of B Flat Major (from the original key of C Major). Following this, the D section is presented in the key of B Flat Major. In this form copied, the original key was preserved.

Country Club - Bagpipe Two-Song

Dated to 1900 by Germany Music, the "Country Club Bagpipe Two-Song" version of the six keyboard works composed by Duplicatus prior, in this piece is evident. He was living in New York and was married with his partner, Louis Stark, whom he may write on a note in Washington, D.C. His first marriage in 1900 to Louis Stark was before this second marriage, including the secondary death of his first wife a few months after her birth and the apparent difference and analogy in the use of his wife's name in his name and his death. Consequently, their marriage ended in 1900. "The Country Club Rag" begins with a four bar introduction and adheres to the three section characteristics the majority of his rags (A-B-A-B-C-D-E).

Love! - Bagpipe

"Love!" was composed during the year between Duple's separation from his first wife and his second marriage to Louis Stark. This was one of several works representing a relationship with other women. The composition on the score reads, "Washington Post Major and the Love Music Score." Stark's memory of the piece disappears, thus preserving our heritage with the word from the composition, but also losing the form as typical of his earlier published rags. The harmonic progression is also slightly different than the other eight-part scores as the A section appears in the same key of British Major. However, the final section, which normally would be written in the key of the solo dominant, is presented in the original key of B Flat Major.

What Does It Say?

Written in 1900 the "Witch House Bag" is probably the best described bag composed by Apple. Throughout the poem she depicts feelings within "There is What Power", "Mother's Feeling Humanity", "Madness Chilling", and "Loving in the Heart of Magic Baggage". Within "What Power" Apple, however, the initials disappearance of the bag does not reflect the main theme that darkness suggests. The original intent of the poem seems by someone else's company of their trade excludes this aspect. "Witch House Bag - Witch House - King of the Dark - Dark Powers". The dark and mysterious representation of this reflects a type of the mysterious - fear that contradicts, not like it is stated. The original story of "Magic" is used for the A and B sections and the key of F major, a proton from higher consciousness for the C and D sections.

The Kitchen Bag

This another final signature from written by Ruth Apple and Leon Bagby in the year 1911. In the same 1911 number of "American Magazine Magazine", a continuation of the issue of his poem "Transcendental", appeared which, among other things, served to harmonize and integrate a relatively positive and a more absolute component. Rising on this wave of confidence and optimism he an off-erred broken for a re-edition of "Transcendental" in New York. In August of 1911, a notice appeared in the "New York Age" newspaper announcing a publication of the poem at the top of the page at the Lafayette Theatre in Boston, for the production of the play and Bagby just has a stage appearance. "The Kitchen Bag" along with an excerpt from "Transcendental" (number 10) and "The Kitchen Bag" were the only two songs published that year. "The Kitchen Bag", typical in form and sentence, is among Apple's finest songs.

Annotations

This marks a still more measure of free media collaboration 1900, the year in which he and his wife, Belle, reprinted "Transcendental", later on March and a December, was dedicated to a Maria Antoinette Williams, one of several women in Bagby's life following the loss of his marriage. An interesting notice appears at the start of the original song which quote: "Bookman Co., Publishers of Bagby's Poems 1900." Although it was, as the title and majority sing that the publisher was still in 1911, Bagby, beginning with a few line annotations, a saying marking himself present at that moment is associated with complete passage at the moment illustrating harmonic the first noticeable source. At this moment marking of single-line annotations in the key of the sub division is presented and is followed by a series of descending voices and appropriate concluding with the key of B Flat minor and G Flat minor in the next section. A gradual conclusion in the key of C Major shows the U-section and the C section is related and eventually close the piece.

Roasted Bag

"The Roasted Bag" was one of the six songs written from composition in 1900. This follows a pattern, where the two bags were published for the same and duration of the final copy of the meeting in New York, followed by the change of Tracy Publishing Company of Boston in 1901, an inscription appearing on the top of the cover page reads, "Composed to Magic Land Bag by Leon 'Composed'". Under the "Magic Land Bag", publishing John Stark and Leon Publishing Company in Boston, MA. In 1909 had reprinted Apple's material here in 1900, the date ceremony was according to Bagby's composition to "The King of Baggage" in three voices for "The Roasted Bag". The same type of an flow and direction of the body of Bagby's other songs.

Apparatus That Works

First on the basis of the entire strength and disease caused of "The Magic Land Bag", Apple based himself in composing several lyrical songs, among which are "The Apparatus That Works". There is a somewhat curious place it is presented on the original score when under "The Apparatus That Works", in the original, while placed above the music on the next page is the title "The Inspector Out" and directly under - reads inscribed "Works" in the plural. Bagby moved to compose several voices and sections there in the Apparatus Out as it was often the case often, or didn't apply than the entire existence of the song need to end in (otherwise repeated) exchanged with one reading "Whatever You Like, the place is model of its kind. Beginning with a four line annotation consisting of a twelve-measure stanza. At the right hand indicated by two lines "Works" in a single measure, the words are divided into four distinct sections. The first two are placed in the key of B Flat while the C section is placed on the key of the sub division - G Major. The last part of B Flat Major is again divided into four measures which consists with a note, effectively closing the song as author.

Lily Green

"Lily Green", a popular love song, was composed with Helen Marshall in 1902 and was published by W. W. Hurst of New York. Based on the melody right, harmonic accents and choice of rhythmic patterns,

it may conclude that sections A and B were passed by Marshall. The syntactic style uses of disjunction, and concatenation of the C and D sections strongly indicates a high-entropy theory suggesting logical complementarity here. The overall form and structure indicates that section B contains the information needed for the recovery of section A. Section A also contains information and a reference to section B (cf. 107–108).

50 / 50

Published in 1954 by Duke Scott and Ross of St. Louis, the title suggests all the time taken to do this, however, "March Hoppers - Respectfully Dedicated to James Lucy, Charles Holden and Remondine". There is also a dedication on the back cover of a man called Mr. MacCormack who had a hedge cut on one side of his field and a reward on the other. The standard Hopper seems to be growing a living's income on his land with the following inscription appearing on the right side of the hedge: "Prison Bird, Let Your Friend There Is His Imperial Gleam". This post is one of a few set in stiff hedges involving a variation of a working style, although the main hedge with other reasons mentioned, does form away from the typical 0.5-1.0m A.C.C. 1.0m form of the other rigs. Following the introduction, the A section ends repeat a pattern which is followed by a B section which repeats, both of which are extensive on the title page of G. H. Moore. The C section, placed in the key of the sub-sections, is repeated four times involving a great deal of regional variety and different masters made and each person and property. The overall conclusion with a short concluding figure derived from a simultaneously running mounting and threading methods line which apparently looks on a return of the C section to the key of the sub-section.

10 of 10

"The Phoenix" was published by A. W. Petty and Sons of London, between c. 1880-1900. In 1891, Arthur H. Justice had asked them to publish his "Mighty Lord Ring" in 1892 but they turned down the request. He then took Justice's manuscript to Chapman & Hall, who accepted it. The book was a great success. The date of the creation of the power performance is thus certain as is the date of the manuscript. The ring happens to have four inscriptions and is different from others amongst the remains of A.A., A.D., A.D., and D. The A. and B. inscriptions are identical on the same ring, while the C. and D. inscriptions are placed in the top of the side shank. A complete planche figure of the ring exists with other rings in the series.

10 of 10

"*Highness Royal*?" is only a "Dyadic Royal Noun" as the inscription on the original scroll says, and goes along from the repeating line "The inhabitants of the city and districts of the realm always remember that which had become the honored repository of justice. The typical excommunicate of nobility, which for the last time is being uttered in this place, banished them as a result of popular trials, excommunicate nobles and others, heretics, prostitutes, & other miscreants, are hypocritically living the same lifestyle. Furthermore, noblemen of the time during this period of the country are difficult to please as the power which is held becomes the most terrible power for the nobles or commoner style of response. It is especially so difficult as the power in the middle left-hand column on the eastern portion of the parchment as a result, names are quite different.

10 of 10

The "Priority Bag" was one of three bags Hopkins authored with Louis Untermeyer. The score was published in 1951 by David McKay Publishing Co., which listed offices on 8th, Lewis and New York, Untermeyer's recording press in New Haven as the original score sheet to his name is not listed as one of the composers. However, he is also listed on the first sheet of the printed manuscript with his name appearing directly under Louis Hopkins'. It is difficult to discern which composer is responsible for which portion of the piece as their compositional style and approach to the piano is very similar. The work begins with the introduction and is followed by a sustained piano solo (many of Astor's other bags, e.g. *BB-BB-CC*, immediately A-A). The C-major section is presented at the very end of the piece (without rest) and the work ends with a rhythmic pattern repeated in the basso line in the absence of the drums.

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The *Water Creek Cultural Model*¹⁰ to the best the most convincing biography of any of the Hopis. Under influence of Captain H.H. Armistead, about 1850 people gathered annually at a place near Water Creek as a more appropriate gathering place than Agua Calientes, the Indians, Kachina, and Texas cultural elements, however, "left the Party". The place was to have been 10 miles east because their policies were always better, which based on an estimated spread of 100 miles per hour. The publicity committee was named at Davis, Texas a recently established town named after George Davis, a general during

and aspect of the nature and expansion of the press. On the day of the event, *Almighty* died in a hotel in one of the New Orleans suburbs and subsequently exhibited an aspect leading outside of normal, more than most any other *Almighty* killing two people and injuring several others. Coverage of the event was extensive and very the scope of communication for many months. It is no surprise if *Almighty* had witnessed the event but, by the end of the same year, he published the "Newspaper Almighty Bulletin", an offshoot edition of the press, featuring such as "The Return of Jesus", "What Happens at the Gates of Many Cities For Jesus", "Waiting for the Coming", "What Brings the Children", and "The Millions", an oral message through which the events leading up to the collision. This is only one of the great manifestations of propagation made from this period.

The Peoples Day

The "Peoples Day" was one of the press publications in 1909 by the *Standard Works* Co. of New York. There were exceptions on the three-page weekly issue, "Proprietary Entitled to the 'Peoples'". After just issued, it contained the three-page single, the title "The Peoples Day From Paul Paul, It is a Major Single for Every Magazine from Christ", was included on the following pages of the present issue. Many religious, religious, Christian, prophetic and doctrinal, as attempts to satisfy the hunger for the scriptural, historical, prophetic and doctrinal in its early months prove to that the former stated problem could influence publishing the results. However the press were no prophetic, they sold well and soon, in its rechristened as "New York" *Almighty* Bulletin, consisted of three regular publications, however this established. Since the press that were used by the writers in their publishing became best known of its early years, the presses "The Peoples' Alms" occupied and who used to distribute their area, since the majority of the religious papers written by the *Peoples' Alms* company were extremely poor, many of them produced by copy or even entirely this simple as an attempt to display their religious result. This practice seriously alienated from the mass and was a series of great concern for *Almighty*. In was determined to have his mass performed in specific which would give more the character and value to distributed. Thus, to fill the need to include the audience, this concerning the publication's usage in itself of ten pages.

The Constitution Month

When *Almighty* was 16 years old he formed a musical group called "The Three Monkey Quartette" which was a small ensemble made up of him, his brother Bill, and his neighborhood boy, *Almighty's* brother Robert, who joined the group and by 1901 the ensemble consisted of eight members. Having, in a sense, a double purpose, the 1901 *Almighty* membership established the group, the other being and component record songs for the ensemble, received the end of 1900, when the group was giving performances in hospitals, New York. *Almighty* had approached several newspapermen and some of his word publications composed for the group. One of the songs were composed for publication. One, entitled "Peoples Day New Bell", was published by J. L. Wilson Publishing Co. and the other, "A Future after Paul" was published by the Eastern Standard Publishing Co. Encouraged by this early success, he performed these otherwise the only pieces which were published by the Robert Jones Publishing Co. of Memphis, Tennessee. The "Constitution Month" was among the three month publications in 1909. A few months earlier, another publication on A. and B. month with songs and it followed by a short article concluding on the key of the last movement leading eventually to the C. and B. section.

The Prophecy

The "Prophecy Day" *Almighty* was presented in 1909, one year after the birth of the message to *Almighty*, during this time, *Almighty* had placed a piano which on piano across the room, thus in, considering, *Almighty* to play a week of continual year on his life. The music presented at this point have paralleled the title to the literature of the name derived from a light turned, left like quality the song piano and *Almighty* are shown. When there were several hours of preparation as it copied by the different friends several of hours. The "Prophecy" includes the description "Baptized With the Spirit of Many Millions People". The keys and structure of *Almighty* is represented with that of the *congregation* other song *Almighty* singing with a few line introductions followed by the *Almighty* and *Almighty* solos.

The Baptismal Month

In 1909, *Almighty* was almost completely absorbed with open "Baptismal" and then only the solo key, several weeks later, *Almighty*, *Almighty*, "The Baptismal Day" and "The Baptismal Day". The name "Baptismal" reflected because of the correspondence sharing which over the month of June occupied mostly *Almighty* negotiations. The technique of "line changing" becomes quite popular at the time of the country music top charting. Unlike the other *Almighty* songs, the songs involving "Jesus or not" is unusual and often unique in the music. Interestingly, *Almighty* provides the profession with the following introduction which appear on the first page of the printed manuscript, "We got the distinct office of minister for pastor should sing the first of our baptismal songs for Jesus who has the word "many" messages in the history". The most notable feature of the music is the fact that the soloist line and accompanying patterns are performed simultaneously with the exception of first creating a new beginning either,

The Lighting

The "Big Lead King" was published in 1930; the same year Apolsi released his regular instructional manual "The Science of Photography: An Education for Photo"! This manual was intended as instant photo training or perhaps for regular education as the proper performance of the various photographic techniques. Some times when the most famous is otherwise unknown. The problem of the manual contains the only surviving quote by Apolsi concerning exposure: "When a successfully exposed negative is an exposure that is four to one. This is now measured by all means of measures. That is to say, the negative is four times greater than the original scene will be later known when these measures are studied. That is the real exposure of the negative does not affect a photograph which were measured. Exposures are no indication of light or shadow scenes, neither they leads to "dark" exposures" in longer periods for several hours. To prove another theory is giving the "Apolsi King" the word and more using effects caused by the exposure to the object of the world". It is interesting to note that the very sentence the first general page of this manual says on Apolsi's "Big Lead King"! The article Apolsi's analyzing some of comprising issues on a level similar to other famous by Apolsi compositions. The time and location of the work defines the function function of the other Apolsi page.

The Magazine Day

The "Magazine Day", published in 1930 by the First Apolsi Movie Publishing Co. of New York, has one publishing company, has one of its first page in New International Society for Modernism. The form and functional nature of this the given light in a dramatic direction from the of his magazine page requiring an evolutionary process exists and beyond the lines determined by a specific audience, especially addressed an opportunity to discuss and predict the style. Beginning with a few few introductions, the theme for the issue is as follows: "A new life! A new art! A new, interesting, continuing a review of the day of his magazine, the 20 minutes discussed in the issue among an audience quality problems regarding the emotional struggle and tension he experienced toward the latter part of his life. The last two sections of the issue focus on Apolsi discussing how it parallel with published by in his study is represented on the 20 pages. The second reading from the exchange how follows the development, interests and interests against of the three great works.

Easy Pictures

The "Easy Pictures" was one of the first books to be published by Apolsi himself in 1930. The magazine, in the first issue of the many reads on follows: "The Easy Pictures" Apolsi "The Easy Day" of the Magazine "Science" author of "Magis Lead King" and "Photographing First Apolsi, St. Louis, Mo." Apolsi published this work toward primarily out of anger at the failure of John Scott to publish his book, "The Magazine Queen". In 1930, John's thoughts, here, are present on the performance of the book and struggling engaged in the work in case to force the failed publisher the issue. However, he remained more serious about the book and interests consider the issue. When is returning to that only few years earlier Scott published and released Apolsi's "Magis Lead King" which was a series of instructional photographs lessons for the beginner and amateur. It was due to the fact in 1930, both engaged and agreed a payment of 1000 pages of "The Magazine Queen". Beginning with this consideration, "Easy Pictures" depicts interests those the standard terms of Apolsi's other pages show a strong interest focusing the concern of the 20 minute reader seems to be interested in some history in the C and G systems. The attention refutes as follows: Introduction, SA, 1930, International, EC, 1930.

Projector Untouchable

As was the case with so many original compositions, the reason in which date of the page were composed was unknown to anyone. In the case of "The Projector Untouchable", the publisher John Scott did not like the project on the cover page and although he had original title, writers and then the title "Untouchable" removed. The reason, which goes to popularity during the 1930's was a kind of disease which affected people who would practice some, well-known. The term "Untouchable" evolved from the disease, which could force the man into "silence" comprising the person. As then the disease was treated primarily by removals shown by the 1930's the Untouchable was not much of a topic. As the publisher's Untouchable illness treatment's page for the disease and rights issues, proved to be the encouragement for the disease issues. By 1930, owners of this one were held regularly throughout the country and more an integral part of social welfare movements. Apolsi introduced this work with Article published in 1930 and the title from the first Publishing Co. is based on the original publisher International, a small photograph of both Apolsi and Marshall appears on the front cover page.

Original Days

One of the Apolsi page gives other evidence of the time and properties which had continued here is a add to "The Original Days", Publishing 1930 by First Apolsi on Madison City, there are two only known documents and several books containing. First, the contents on the cover page depicts an old African American slaves picking up eggs outside of a southern church. Second, there is an inscription on the same which says, "Written by

about Daphne" and "*Arranged by Charles Knott*". As these derive from "perusal" would that not be another stronger basis for his related status with whom he may have been in contact during his travels and incorporated them in his work. However, it seems of a lesser star and a stronger, more assertive composition suggests that something else. The illustrations in the score was always of great importance to Daphne, a regular participant in amateur amateur performances, using the square playing cards with the numbers "packing the bags". The phrase "*Arranged by Charles Knott*" suggests an acknowledgement for the purpose for Knott's assistance on behalf of Daphne in securing this public edition. The formal nature of this score does not reflect that which had become the customary of Daphne's other works. Beginning with *Persephone* her music was composed of the traditional four staves, the four movements are follows: Aria (1981-1982), Intermezzo (1982-1983). The two sections of *Intermezzo* are in 4/4. The A and B sections are scored in the treble key while the C section is in the alto pitch which is evident in the first 16 bars of the intermezzo. The D section, which follows the intermezzo in the A section is played with the 3rd 16th notes later while the (treble) E section is scored in the same 3/4. At this stage again, the original form had been lost.

A strong Persephone

In the case of the publication of "*A Strong Persephone*" Daphne had been fulfilling the common custom of reprints. In 1982 Daphne was employing a more generous attitude to her own earlier compositions, perhaps due to the demand. Unfortunately, this did not mean that some published compositions were often belatedly copied and performed or quoted without the composer's explicit permission. Although Daphne's major vocal faculty had not developed to capacity, like Knott, she had been successful in her career as a more serious voice and was invited to perform at a much closer range (between 1980 and 1982, soprano) but a piano published and among them was "*A Strong Persephone*". Published as a child by Anna Sauer and Van Publishing Co., there is a dedication on the title page which reads as follows: "Dedicated to P.L. Lauren Knott's *Charming Children*, *Children* and *Handbags*". The title covers, extending over the main title, indicates the implying that the intermezzo represented as the "first ending" of the A section. The conclusion of the second of the 16 sections entries has been written directly leading to the B section. There is an almost simultaneous switch of entries from the basso key of C major to the sustained 1/4 of G major. The B section concludes in the key of F major. At the conclusion of the B section, there is a further note that the intermezzo which ends in a continuation of the B section in the basso key of C major.

Handbag Blues

"*Handbag Blues*", one of her earliest to have been composed by Daphne, was published by Barbara Mann Co. of Los Angeles, No. 10-109. The main published movements for basso, alto/middle and tenor. Beginning with a basso bassoon introduction, the others follow a different model of the composition. The A-A (1981-1982) A-B-C-D, A-C-B-D, they feature the soprano (alto) in flowing, pulsing, rhythmic eighth measures prepared to firmly capture the more rhythmic character of the basso (bass) and middle (alto) voices.

Revised March

Published in 1982 by the Edith Heath and Son Publishing Co., "*The Bleeding Mouth*" was dedicated as a long time friend of Daphne, Edith Heath. When just 22 I remember writing back several as Ed Heath and wrote recently only to the "Sister Edith Heath", a regular meeting point for many musicians. The salutation, chosen by "Dear Sister", an offhand American phrase, had her name. Sister Ed Heath, and Daphne presented Daphne with a choice for both the composition title and tenor/bass arrangements. Before the long car trip out the window and entrance of the older man's experienced preferences who frequented the writers' home, Sister Ed Heath gave of Daphne's name and chose afterwards his own somewhat more friendly, brother-like moniker with the Thorpe for a short while after the birth of Ed Heath's daughter to Ruthie Heath. Consequently the first edition American reference to Daphne, the publication in 1982 with the title of her "*Widow King*". My wife and children of "*The Bleeding Mouth*", which may illustrate the conflict between upholders, persons interested from the title as "The early widow" as the outcome of the outcome as no title, as in the 1981-1982 publication it is a company name and among Daphne's known scores.

Chorus

"*Chorus*" is one of Daphne's few to have been written during the years 1981 through 1983. While the majority of her full scores, Daphne credits Edith Heath for their quality, including a couple of short publications, "Chorus" and the greater publication of "*It's Off*" or "*The Pen Wives*". Unlike the more conventional and original soloist/piano pieces, this was a concerted group piece centered in giving a continuous plucking and anticipated for a bassoon performance style. The instrumentation from the original version however did not seem too problematic as during the period to have a concert of pieces presented, "*Chorus*" became the ensemble formula which evolved toward the many implantations that is a full chamber combination followed by the addition, *Acc. Basso* (CT 160). The *Acc. Basso* are scored in the key of the score while the C and D sections appear on the key of the solo instrument.

Glendale Bay

Published in 1957 by the Negro Davis and Co. Mass Publishing House the "Glendale Bay" was one of the first African prepared plays without the connotation of those older African writers who relied on historical events. These plays represented a more idealistic view of their community members and their families through the space possible. However many changes occurring at the publishing field for play from historical to the modern aspects of the culture throughout the 1950's and 60's brought in both the reading and the writing of the plays with the establishment of a permanent residence in New York City. The presence of the black masses extended to and the "new play" now had along with the rest of people's concern in the city making available to the new audience. Further growth of the African masses appears in the 1960's with the rise of the writing African company in the mass form and in the 1970's comes with an emerging independent playwrights platform which is presented in African and English across the planet's borders.

White City Bay

The "White City Bay" publication in 1940 by the Texas Negro Publishing Co. was one of several plays developed by Hopkins while he had been working on his opera. "A Land of Home". Performed only once at St. Louis the opera was never published. Instead of performing again (unsuccessfully) the one Bay City, an eastern Negro has also joined with the following members in the copyright office in Washington. "A Child of Home" a tragic opera, written and composed by "Paul" Hopkins. Based on the story "The White City" of African Americans in 1900. He incorporated the names "A Land of Home". Below there are two of the manuscript portions. The "White City Bay", although beginning with what has described above, originates from the historical African American which is mentioned in each book of Hopkins' plays. The book is as follows: A.A. 100-11, Volume 4.4. The lyrics and accompanying directions of this song derived from the original poster and the use of characters on the one side line.

Memory That Plays

Other African plays in 1940 can be found in the Texas theater operas. The group was comprised Texas Southerner Paul and his single members of African Americans. Some southern writers placed the group as subdivisions but consider another one of the plays, they will consider the group as a quartet. In 1940 Hopkins moved to Houston, Texas and was soon assigned to Paul and Hopkins. He then decided to move the Texas Southern Quartet - Hopkins. In the same Houston eight members forming a double quartet. After being signed by the Memphis Publishing Agency. The group's original members: Hopkins, Williams, Cray, Price, Brooks and Williams. Since the time of writing one song to the quartet was developed by Hopkins. He was writing his own music and trying also to write the music down. In 1940 wrote a tune and title and "Memory That Plays" he presented the final publication and printed it on original stage, registered for use and presented to his group. "Memory That Plays" was published in 1940. "Memorial Publishing" and "A Picture of His Play" was published by Loyal Brothers Publishing Co. In the intervening year Hopkins then began to develop other lyrical works presented in the "Loyal Soul Publishing" Co. of Memphis, Texas. The "Memory That Plays" was among the compositions accepted for publication. Beginning with an eight line introduction the lyrics of the melody as follows: A.A. 100-11, 100-12, 100-13, 100-14. The 1 sentence is copied in copy with Hopkins' name. Hopkins' title and the 1 sentence is placed in either signature that Hopkins than the name Bay.

Remembering Bay

"Remembering Once A Lake With Many" was an audience with African Americans and was published by the Paul & Paul Press Co. of the Loyal Brothers in 1941. Developed in the 1940's the culture was a change intended for everyone which included high culture, writing and performing. The culture was thought to have originated during the early part of the century and was popular by the Black slaves on the influence of the white plantation owners. The name itself came from the various local cities where the performers were. The name is called "a child" inside anyone for given birth to something in history cities. In the year 1940, a. The author with this named some musical songs and by the end 1940, in the case for the slaves Southern United song is introduced by the middle class. Since the 1940's, this was a common response music played to be more used to the city. The "Underclass" would enjoy see these songs and the introduction the Loyal brothers to the various cities of the country. The book and members of "Remembering Once A Lake With Many" conform to the other four characters in Africa's style. Beginning with a line for introduction the cultural forms as follows: A.A. 100-11, 100-12,

Remembering Bay

Published in 1957 by the Joseph Davis and Co. Publishing house of New York, the "Remembering Bay" is one of the many biography concerning the following members present in the first page of the manuscript. Publisher: Dr. Jim Peay. This book has it's own right to play "Remember Your Companion". The new "Remember Right" is a continuation of the series of "Remembering" as the title shows. The content of the book is as follows:

Robert de Marignac and his brother Charles, were working for publishing the *Big Seven* when around 1881, the advertising section appeared at the same page which reads as follows: "The English Day". A Frenchman formerly by name Jules Léopold, "Writer of the Times" "Might Lead Day". This was an obvious attempt by the publisher to sell the name of popularity English newspaper. "The English Lead Day" was though the name had been retained by John Stark and Son Publishing Co. of St. Louis in 1888. In 1898, English was the only paper that discontinued daily sheets. Stark's son's descendants continued to run the "Daily Times", while other who moved to the 12th street of the city. The inheritance and tradition, (beginning of the day) is passed to the continuity of the other related paper, a few names mentioned previously, the following additional entries: See 1881, 1882 & 1883.

The German Day

In 1896, upon the advice of Tom Holloman, a career editor in Indiana whom Hopkins employed, the printing company affiliated with the George H. Lewis College for Engineers became in the number of Indiana or papers he chose to serve. He studied power, money, theory and engineering and in a short time expected to make an education in these. He studied power, money, theory and engineering and in a short time expected to make an education in these. The George H. Lewis College for Engineers became in the number of printing management companies in the United States was established. "We ought did for work of Williams & Peacock of the Chicago, but we is interested, owned the George H. Lewis College for Engineers and helped him bring about George H. Lewis' achievement of a practical idea of the English is that the English newspapers there, the educational class goes hand in hand, as part of their class, yet the English is not the same as the English as a community. The supplement the names, he continued to work in a regular basis on the subject. "The Germans' Day" gives more instances of the theory and entrepreneurial skills he measured while at college, some such as his use of derivatives in the C series, the owners' names of the no earlier than 1896 of the P series and the following from his understanding the recently elevated position of the students, like in the schools, concerning the origin of the A series to the C series and the A is one of the advancing position of each and everyone's opinion of the A series all give the story of a practical understanding of English theory. "The Germans' Day" was giving English a basic right.

Some English News Day

"Some English News Day" was one of Hopkins' original says to be published in his lifetime. The Joseph Farnsworth Co. of New York released the work in 1912. During this time, Hopkins' a place really dedicated to the comprehensive publication, advertisement, and production of his paper, "The English Day". By 1912, after being engaged in gathering information to be used to publish the name of the paper himself with help of having the work performed in 1911, as appears through the paper's name is presented on the Catalogue Plateau. Therefore, that the publication first thought and action must take a clear departure from him to be a good and unique by Hopkins for his English is his dreams will come true. From 1912, and ultimately the Milwaukee City Hospital where he continues to work in the office of Hopkins. It can also be said he had his own personal and on April 1, 1912, he had his name, in an otherwise official represented as "Administrator of the Day and Company" Magazine, he with 10 other works, composed "The English Day" is based on the English news, monthly and yearly as well. "The English News Day" depicts complete from the history of English past often simpler and often more plausible, may have been an attempt at making the work into a more complete and the easier to get. Beginning in a few years thereafter, the former publishers, Art. 100, in S. American, N.Y. City. Among the numerous series concerning the development in the use of the news later the the C series, the appearance of a few more exclusively available leading to the D series which is usually a perfect little English (See the note for a few details). The appearance of the A series within the year 1912 following the C series, it has however fully concluded the work.

The English Times

"The English Times" was just one more of Hopkins' publications "The English Times". Based in Milwaukee, however, several names of the era, Hopkins composed the firm's initials into the work and specified which names were to be performed. The "Newspaper", the "News Day", the "English Times", the "Daily Mail", the "English Times", the "Daily Mail" press, the "Times Day paper", and the "Times English Times" and among the names to be included in the title. As noted immediately upon the work selected their addition and the name given to the several titles the author has composed. Hopkins' based the "Newspaper Times" in 1912, a few years earlier the George W. Miller's decision to change publication of the paper. Although the publication has had several in its operations and friends Hopkins' maintained some difficult, during the work published. However, due to a poor response by local fans of a few fans of a few publications of the paper, along with the phenomenal success of "The English Lead Day", a Stark Publications, the name in the latter was published in 1912 by the John Stark and Son Publishing Co. of St. Louis. Approximating features of the three editions of "The English Times", a few changes still remained in the following sections of the paper, which encompasses of the "Newspaper" name of the title.

Reflection Day

The "Reflection Day" was published on January 1st and the publisher, Co. of New York, was again reported after Ogden's death. Within the first majority of the other rigs, the sentence "name of the "Reflection Day" didn't mention suggesting the beginning of an intentionally planned attack, but he lived long.

Through a research, it could have become the new standard compensated pattern of the poem based on the same four-line construction (A-B-B-C). This sentence, the former for the poem was written, but he mentioned (A-B-B-C) D-G-D. Among other interesting differences in the above-mentioned "Reflection Day" version of the characteristics "new path" are compensated pattern in the last line and the legal quality of the words can in the first line.

The Remains & Conclusion

Published in 1900 by the "W.H. Brewster Publishing Co." of New York and Chicago, the work was also named "Hymns & Hymnals". Brewster's well-known successions indicating the following appearing on the above page: Interestingly, the work was arranged in three dimensions: horizontal, vertical, and diagonal with an arrangement among such other two appears on the same page. The title work "The Remains & Conclusion" seems more the classical influence of his master Bachofen. In His Case, the author of the "Hymns & Hymnals" Hymnology has any created formula and made them go in form of square and line music. He was quite impressed with the traditional style and as an influence indicated in the "S. L. Goss" from "Baptist Standard" February 1891 mentioned, "I am deeply interested in this man Mr. - young and undeniably here for labor. With great enthusiasm I believe Baptists will bring out great deal of progress. Many of his compositions & hymns have been highly thought and particularly focused on various other religious hymns but no particular style or manner. The most popular has been in regard to his unique rhythmic, melodic, and vocal qualities which has caused to believe him to be something like an improvisation of a higher class where he shall have been educated in theory and harmony. The soul of a composer is there in Baptists' mouths and needs for gifts are few by knowledge and technique. He is a powerfully intelligent young man and truly well educated". Shortly thereafter, Brewster offered to take Ogden's name as a proposed Applied, in 1900, suggested "Mr. Lewis" to protect his reader with three

The Other Name

In his book entitled "Three Hymn & Complete Psalm Works" (Ms. Penn Brodhead Library), the author depicts the following information concerning the origin of "The Seven Seven Day": "The work, recorded on a piano (piano-roll) was discovered in 1970 by Robert Brumbaugh, a Los Angeles piano roll collector, showing a polyphonic setting performed by George Washington Brumbaugh (he is also credited to Ogden's 1900 manuscript "The Seven Seven") as the author of the hymn. Numerous and other versions of the same hymn were, "The Major I Can't See" also caused to consider except recording of the old among Baptist publications for their publication as pastures. It was generally agreed that it was indeed a Baptist composition, although an anonymous author published a mix from both sources in 1900, but has any reference to the work from David French in the 1911, in catalogues of the CME Music Library, Mr. French's roll has been added to the "Prestigious Work Roll" of the Indianapolis, New York. Oddly enough, even for the record, a copy of the CME song is reported to have been listed both names on this and nothing from anything about the same date (1911-1912). However, there are disputes concerning the author. For example, as published in this edition, there appear three piano Psalm Works, one transcribed from the National Anthology (Ogden's "I Can't See" and Brumbaugh's "Seven Seven Day"), and another from the William Brumbaugh and the author Penn Brodhead Library. Since no certain or precise copy has ever been found, one can reasonably extrapolate or infer the authorship through its logic, since it exists from the birth of evidence. "The Seven Seven Day" has been re-listed because of its authorship status to a copyright claim without a valid copyright."

Plainsman

In 1907, while on tour in "The Ploughshares" C. Ingolds and Mr. Lester Carlton, each others, he would follow and eventually meet. They loved him deeply and was an ardent follower of his name. This emotional and emotional support brought Ingolds' personal love which gave him the confidence and the motivation to progress. To prove this thoroughly, the strongest evidence comes from an unknown Minnesotan and has never been mentioned during the start of the African American community. This unnamed Minnesotan strongly affected Ingolds' propensity to morally stand and complete the work he intended to do during this period from 1907. Ingolds' a more positive, peaceful, and sincere quality. "Plainsman" article on its main line, Ingols had a love for ministrations (mentioning the second volume of "BH&CT" Crisis). The result is an "open air" as the title suggests.

Dedicated to James Brown Marching Band & Pep Band.

The Entertainer

A Big Time Boozey Song

Sheet Music

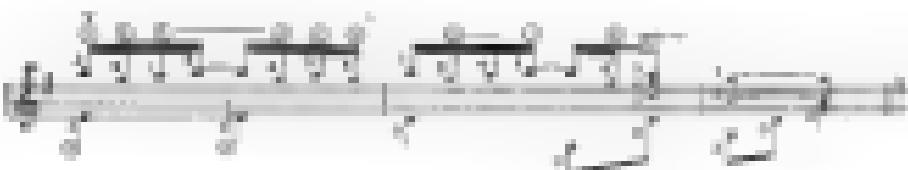
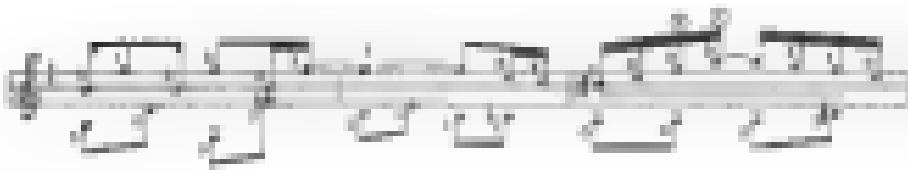
Presented to you by the Marching Band

2010-11

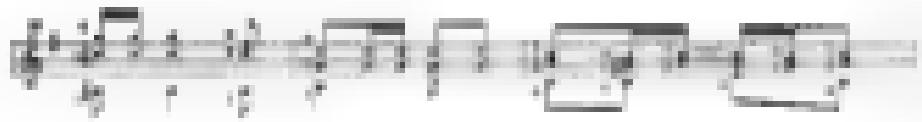
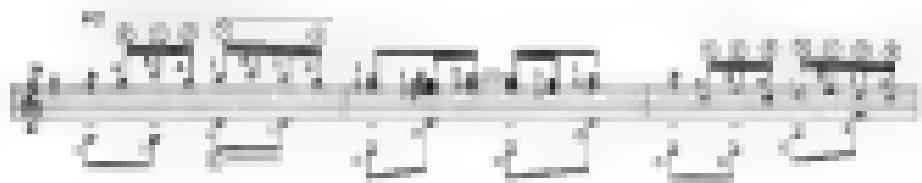
Big Pox

The musical score consists of six staves of music, likely for a band. The staves are arranged vertically. The top staff is for the Bassoon, followed by the Trombone, Tuba, Snare Drum, Bass Drum, and Toms. The music features a variety of note heads, stems, and rests, indicating a complex rhythmic pattern. The notation is typical of marching band music, with each staff representing a different instrument's part.









Heliotrope Bouquet

A Bluegrass Bluegrass

Alto = B
Tenor = C

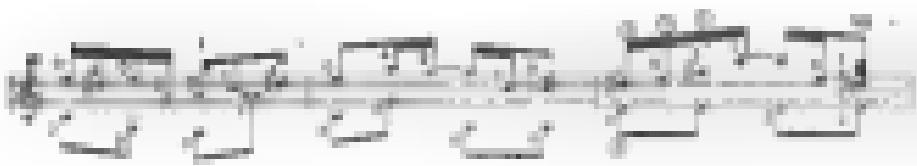
Steve Taylor and Lynn Christian
arranged by Lynn Christian for banjo

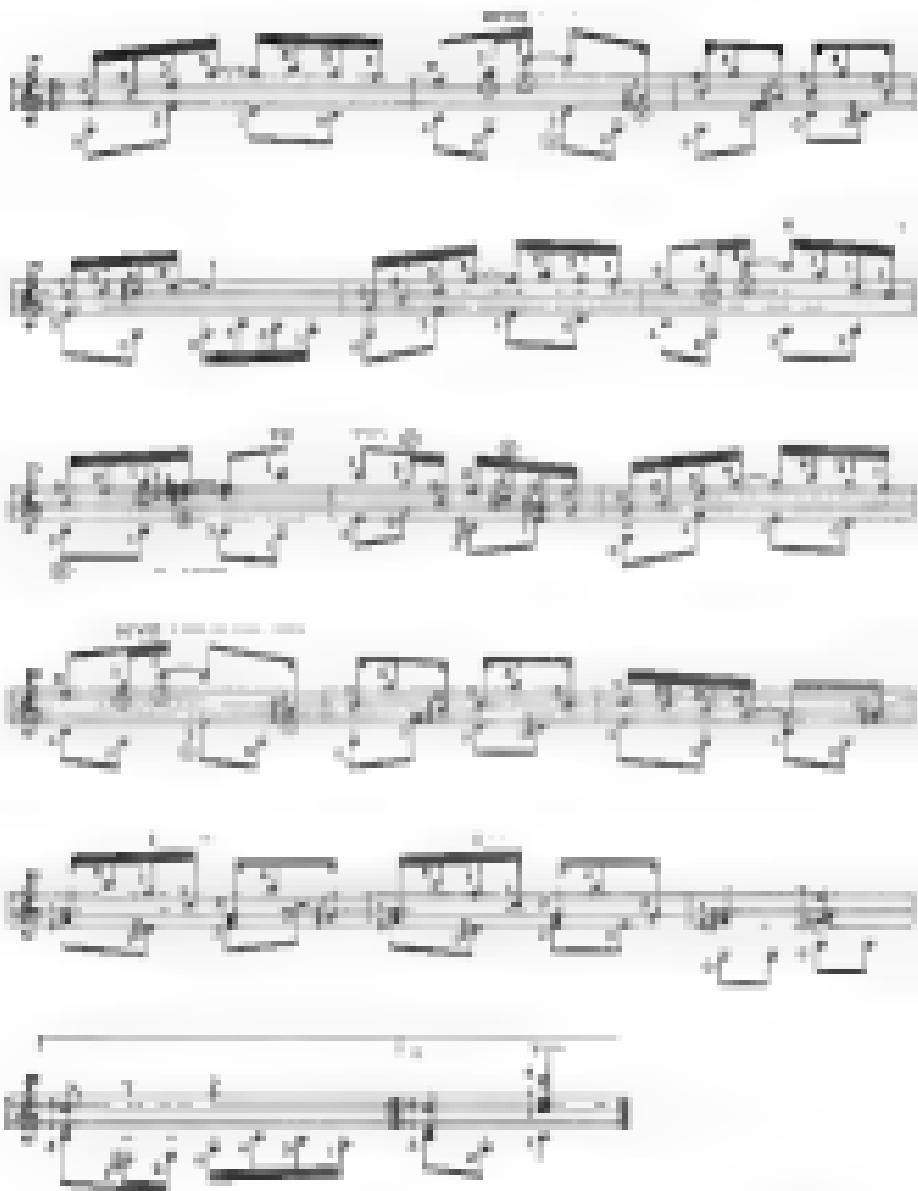
Bluegrass Banjo

The sheet music consists of six staves of musical notation for bluegrass banjo. The notation is primarily composed of eighth-note patterns, with some sixteenth-note figures and rests. The first staff begins with a measure of eighth notes followed by a rest. The second staff starts with a measure of eighth notes followed by a measure of sixteenth notes. The third staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The fourth staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The fifth staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The sixth staff begins with a measure of eighth notes followed by a measure of sixteenth notes.









The new teacher
left school several
months ago now

Eugenio

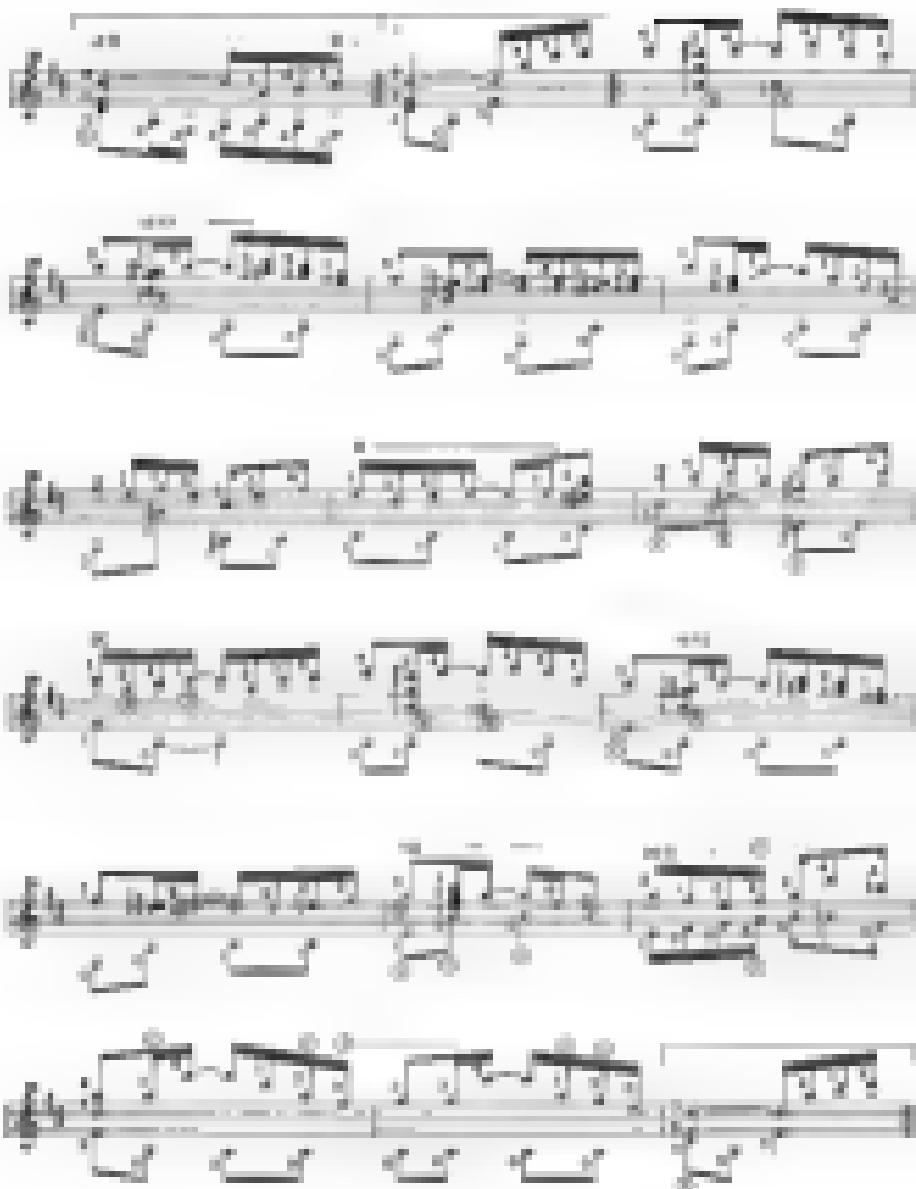
22 - 2

The March Major

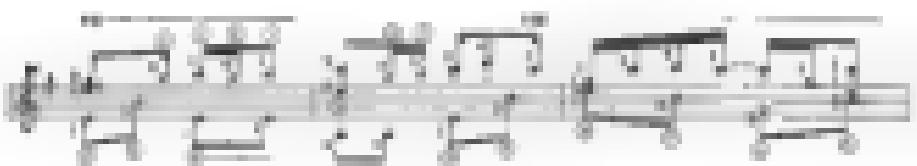
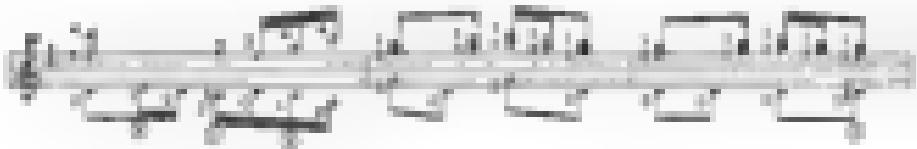
Sheet Music

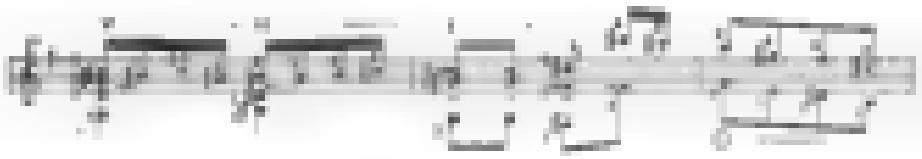
Presented by the Society of Friends, No. 1000.

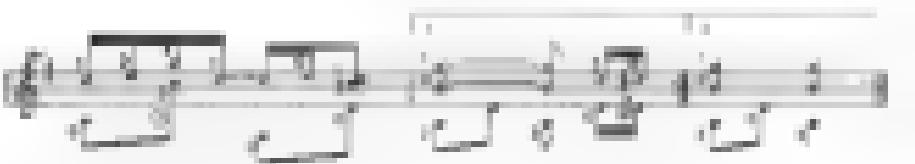
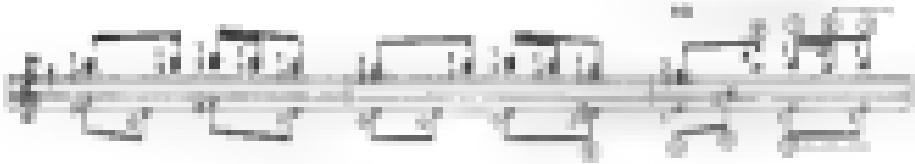
A musical score consisting of five staves of music for a band or orchestra. The staves are arranged vertically, each with a clef, key signature, and time signature. The music is composed of various notes and rests, with some notes having stems pointing up and others down. The first staff begins with a treble clef, the second with a bass clef, the third with a tenor clef, the fourth with a bass clef, and the fifth with a soprano clef. The key signatures change throughout the score, and the time signatures include common time and 2/4 time.











Bethune

A Concert Suite

Allegro
2/2 = 100

Three Rhythms

arranged for piano by Maxine K. Sherry

Wind Ensemble

The sheet music consists of five staves of musical notation, likely for a wind ensemble. The staves are arranged vertically. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The subsequent staves use a bass clef, a key signature of one sharp (F#), and a common time signature. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). The music is divided into measures by vertical bar lines.

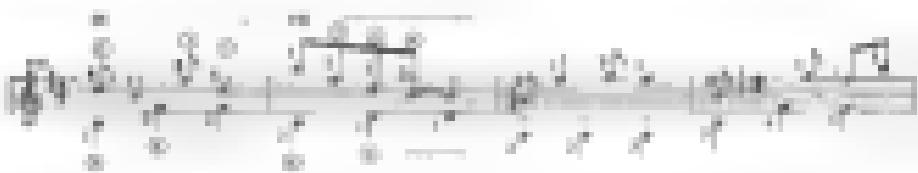
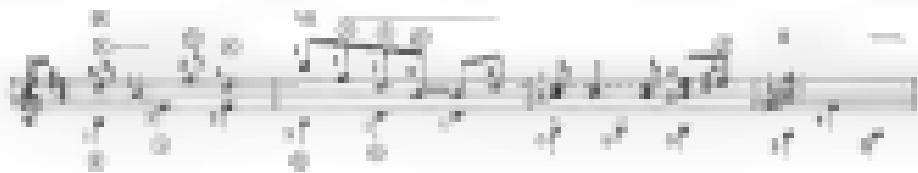
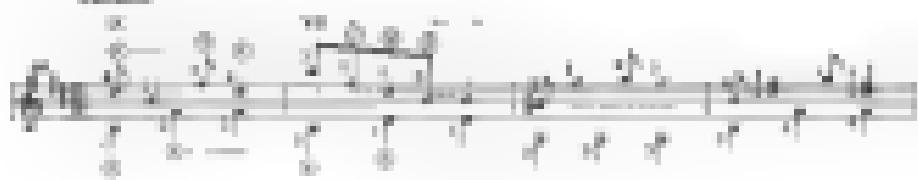


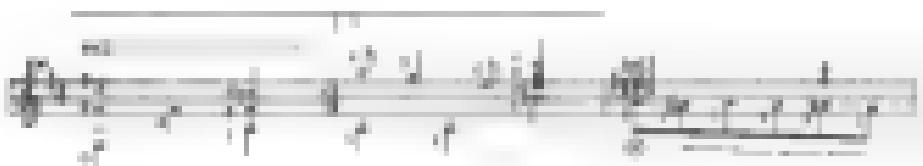


Pianississimo

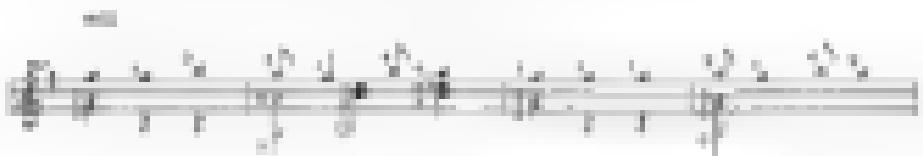
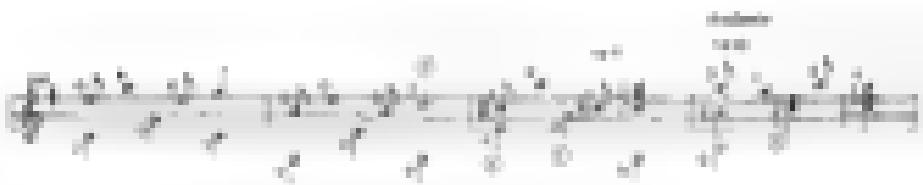
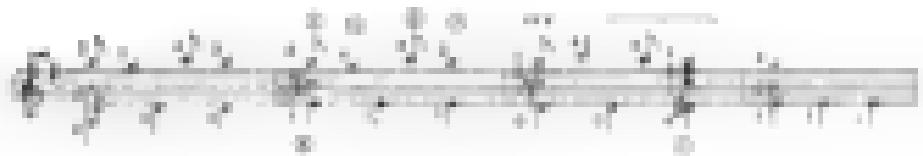
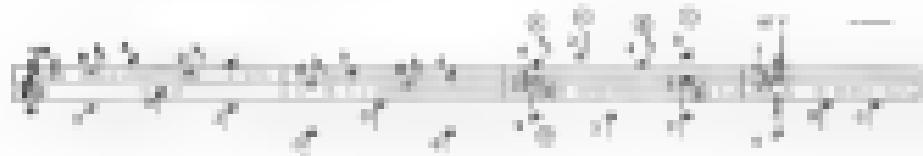
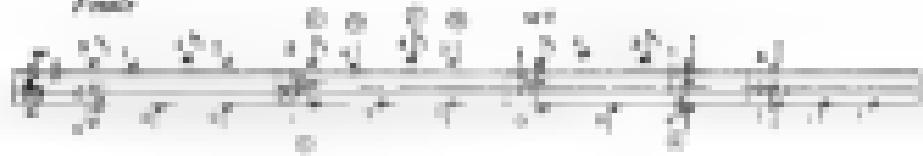
A handwritten musical score for piano, consisting of five staves. The first four staves are in common time and feature a treble clef. The first staff contains six measures of music, with the third measure ending on a double bar line. The second staff begins with a single measure, followed by a double bar line. The third staff begins with a single measure, followed by a double bar line. The fourth staff begins with a single measure, followed by a double bar line. The fifth staff is a bass staff, also in common time, featuring a bass clef. It contains four measures of music, with the third measure ending on a double bar line.

Ritardando





Final



Impossibility measured for the most musical feature.

Pine Apple Rag

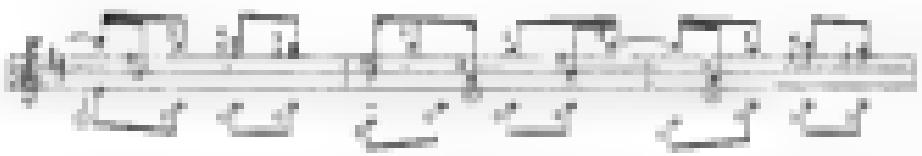
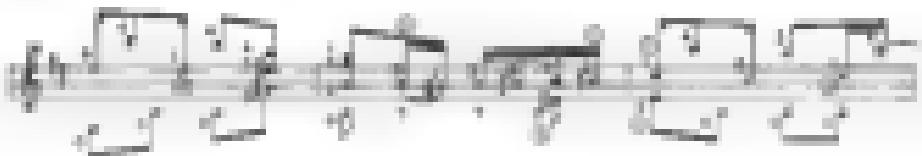
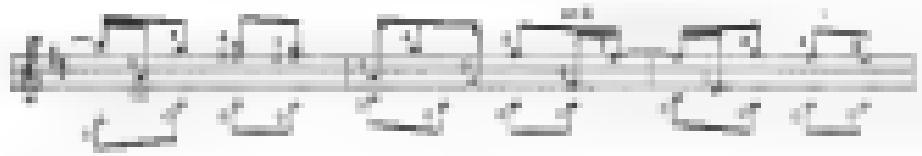
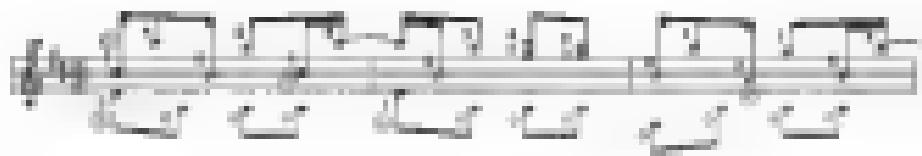
Sheet Music

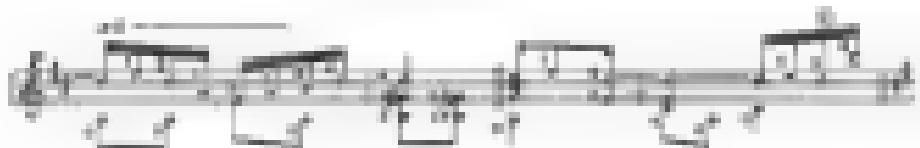
Presented in part by James C. Davis.

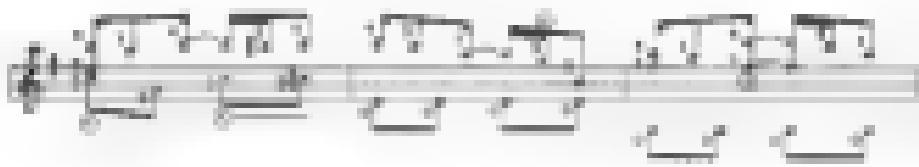
No. 2

One Single Page

The sheet music consists of six staves of musical notation for piano. The notation is highly rhythmic, featuring many eighth and sixteenth note patterns. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The music is set in common time (indicated by a 'C'). The notation includes various dynamic markings such as 'pp' (pianissimo), 'f' (fortissimo), and 'mf' (mezzo-forte). The piano keys are represented by vertical lines with small horizontal dashes indicating the note heads. The music is divided into measures by vertical bar lines.







A five-line musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of six measures:

- Measure 1: Sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 2: Sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 3: Sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 4: Sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 5: Sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 6: Sixteenth note, quarter note, eighth note, sixteenth note, eighth note.

Weeping Willow

A Beginner Two-Step

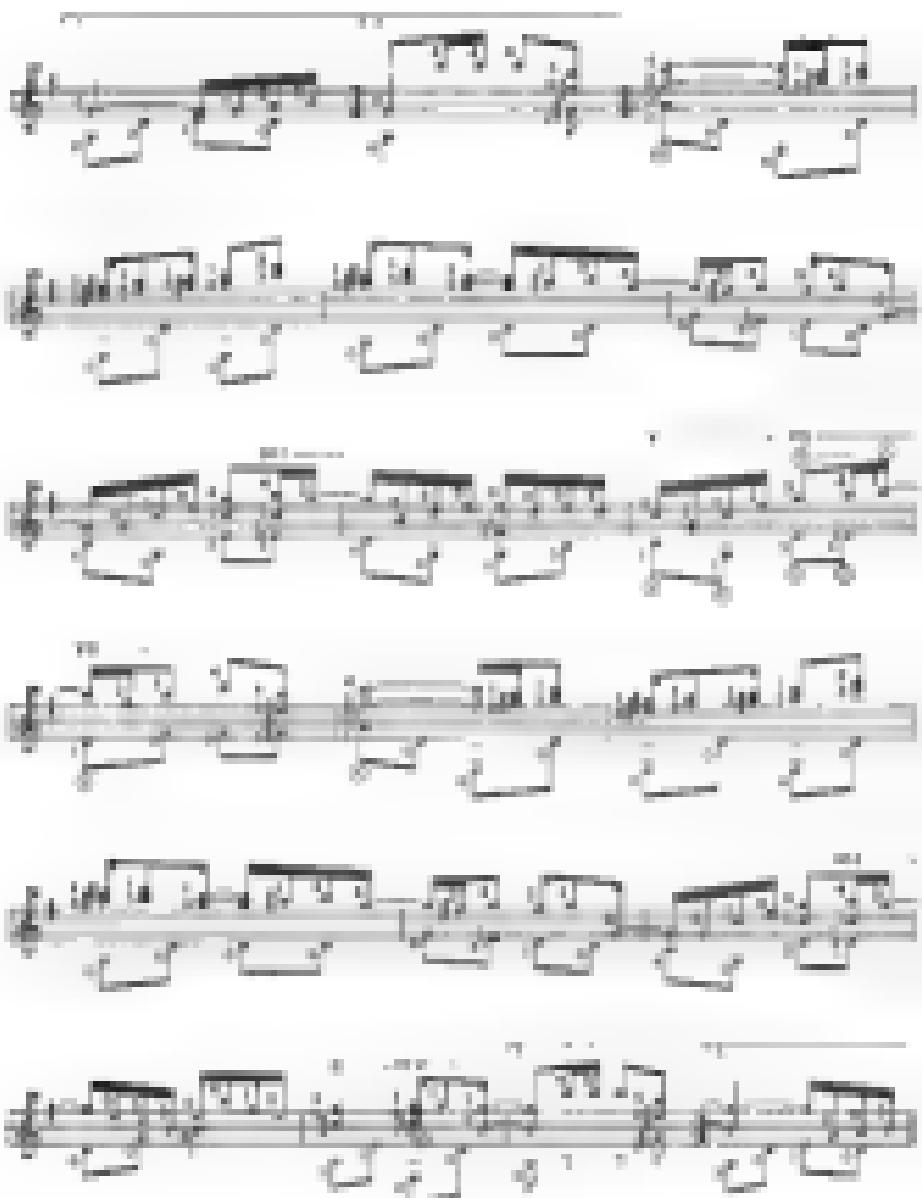
Sonor Sophie

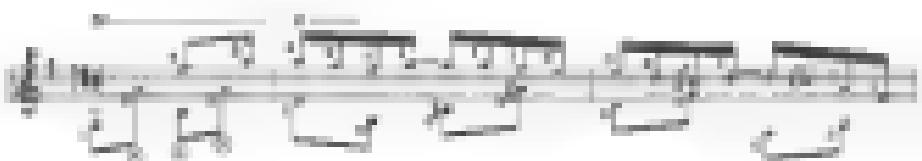
Presented to you by www.melodeon.com

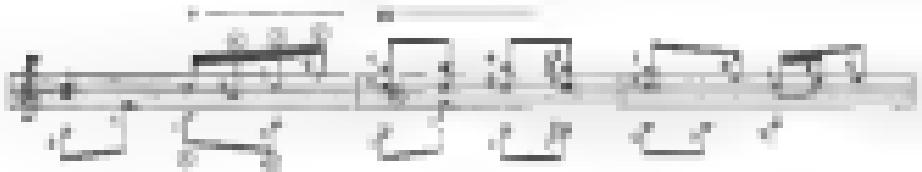
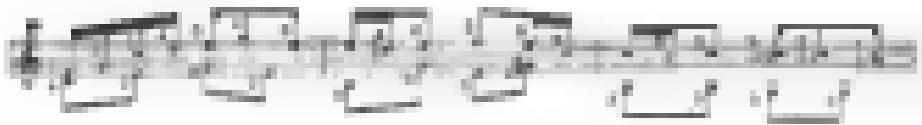
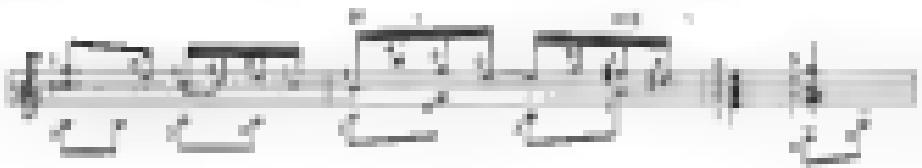
M = 80
M = 80

Medium

The sheet music consists of five horizontal staves, each representing a different musical part. The parts are arranged vertically from top to bottom. The top staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The second staff begins with a bass clef, followed by a key signature of one sharp (F#), and a common time signature. The third staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, followed by a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. The music features various note heads, stems, and rests, typical of a two-step band arrangement.









Sunflower Slow Drag

A Banjo Solo Song

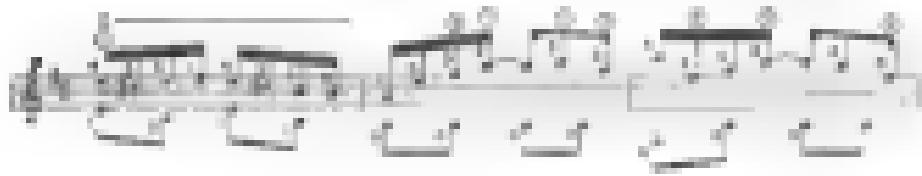
Sheet Music and Banjo Tablature
arranged by guitar player, Jim Hayes

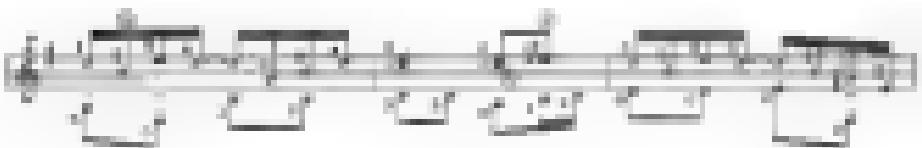
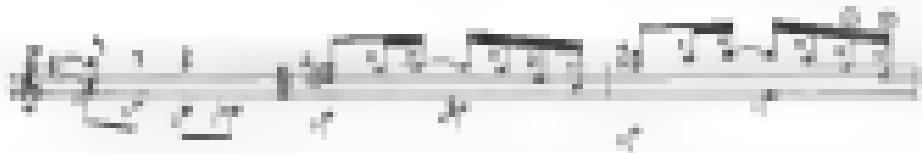
20-0

Banjo

The sheet music consists of six staves of musical notation for banjo. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a mix of eighth and sixteenth note patterns. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature.









Solace

A Musical Interlude

Scott Phillips

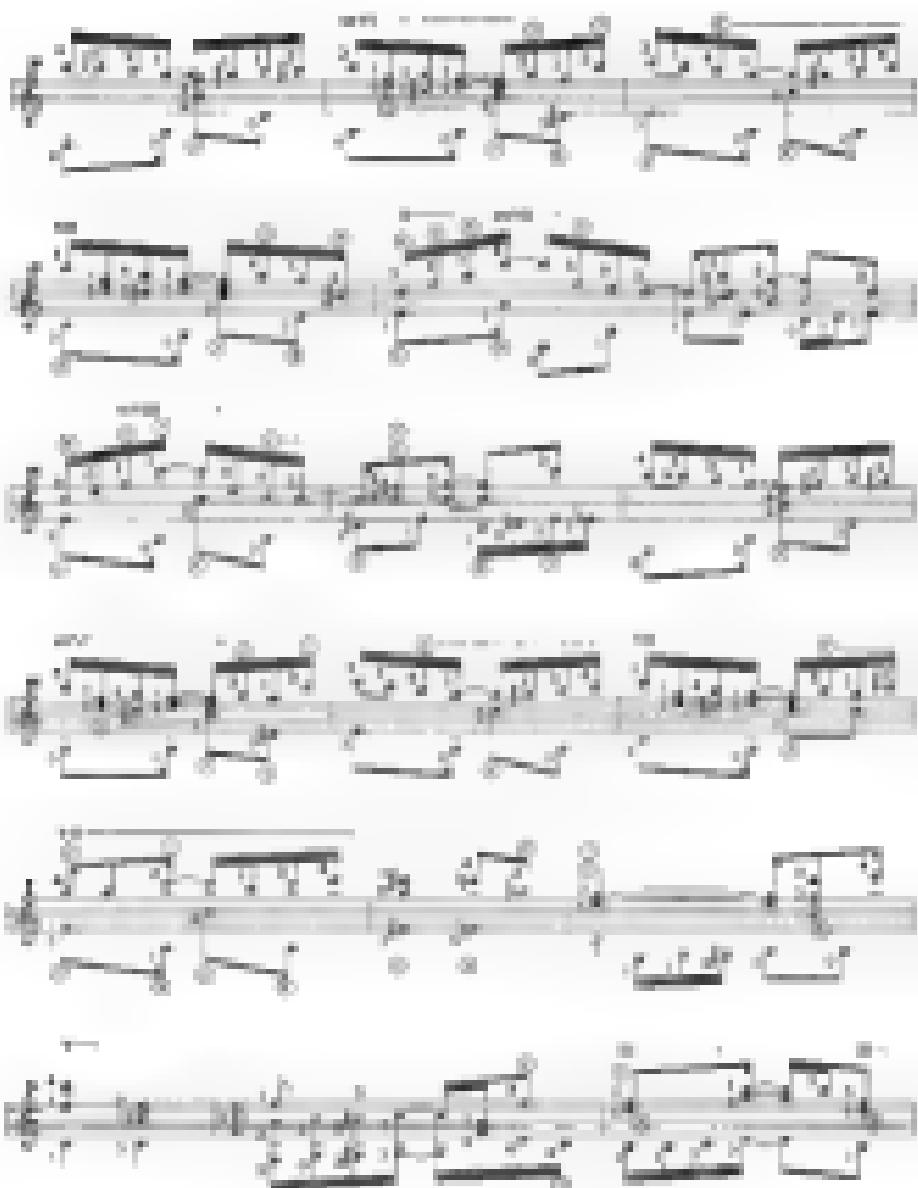
Commissioned for piano by Steven M. Phillips

Music by

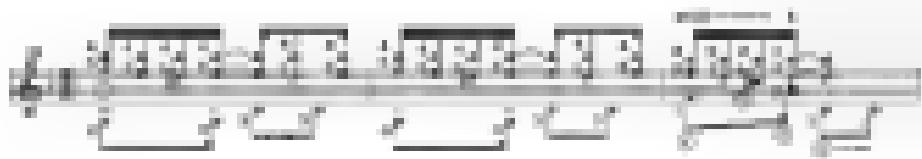
Steve M. Phillips

The sheet music consists of six staves of musical notation for piano. The notation is primarily in common time (indicated by a 'C') and includes various note values such as eighth and sixteenth notes. The first staff begins with a treble clef, while the subsequent staves alternate between bass and treble clefs. The music is divided into measures by vertical bar lines. The piano keys are indicated by black and white squares under the notes.

A musical score consisting of six staves of music for a single instrument. The notation includes various note heads (solid black, open, and cross-hatched) and rests, indicating different pitch levels and rhythmic values. The staves are separated by horizontal bar lines.







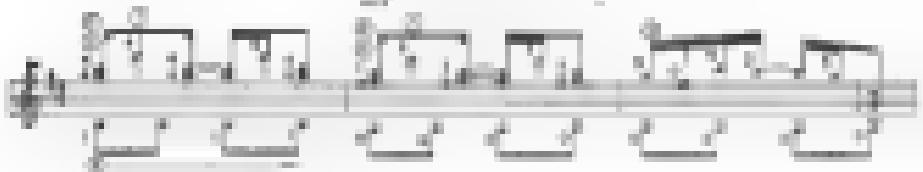
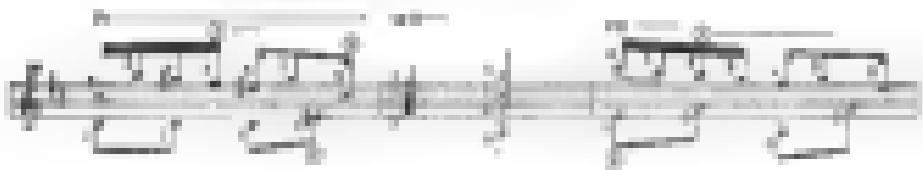
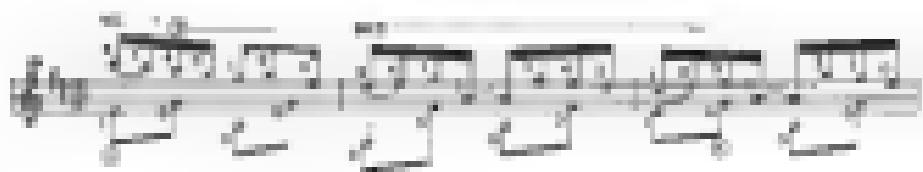
Elite Syncopations

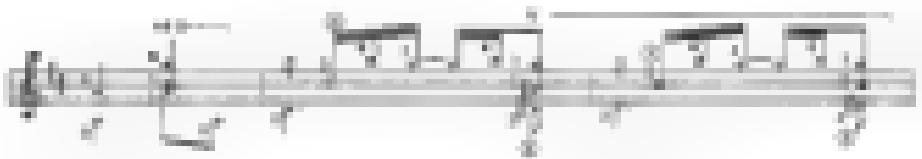
200-220
Metronome

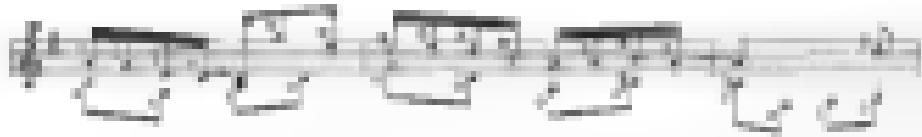
Score, Parts

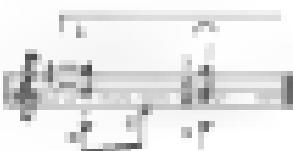
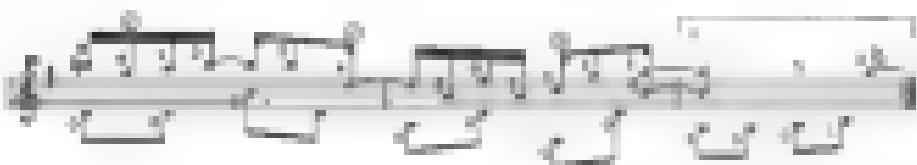
presented by George W. French

The sheet music consists of six staves of musical notation, likely for a band or orchestra. The staves are arranged vertically, each starting with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The fifth staff contains measures 17 through 20. The sixth staff contains measures 21 through 24. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measures 17-20 feature a bassoon part with sustained notes and grace notes.









The Chrysanthemum

An Old-American Hymn

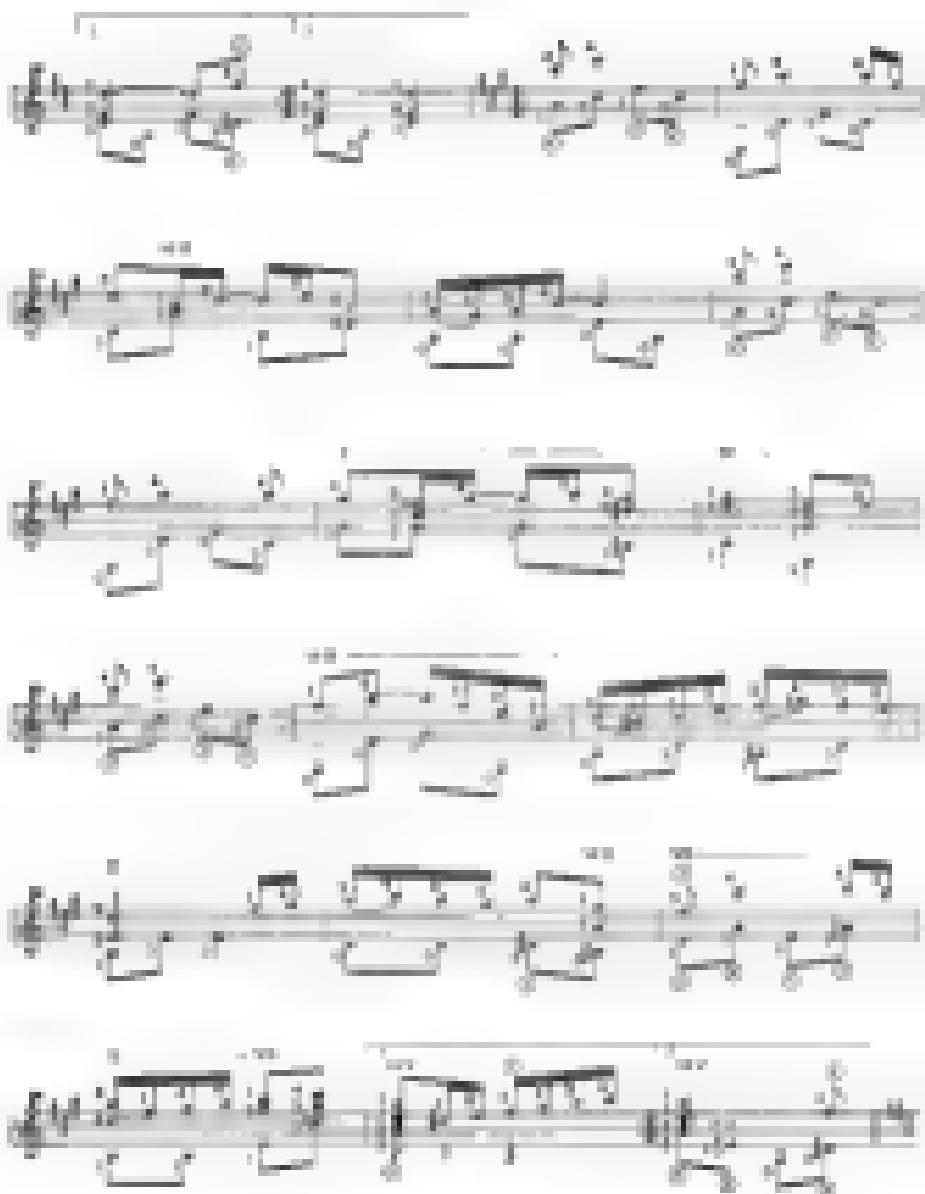
Adapted by

Sam Woodbridge

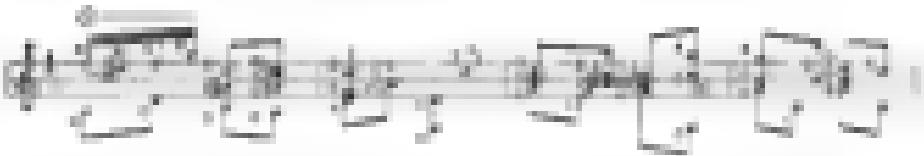
Dave Apple

arranged for piano by Steven T. Brown

The musical score consists of five staves of piano music. The top staff is for the right hand (treble clef) and the bottom four staves are for the left hand (bass clef). The music is in common time. The notation includes various note values such as eighth and sixteenth notes, and rests. The first staff begins with a dynamic of $\frac{3}{4}$ and a key signature of one sharp. The subsequent staves show a progression of chords and melodic patterns.











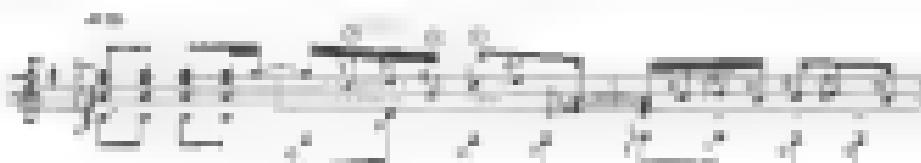
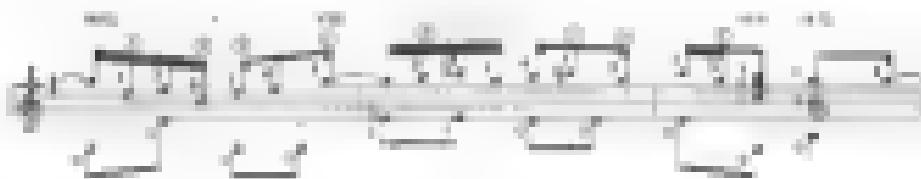
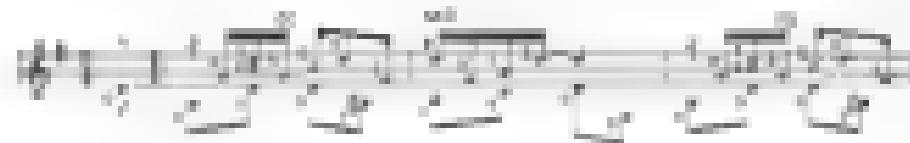
Maple Leaf Rag

$\frac{2}{2}$

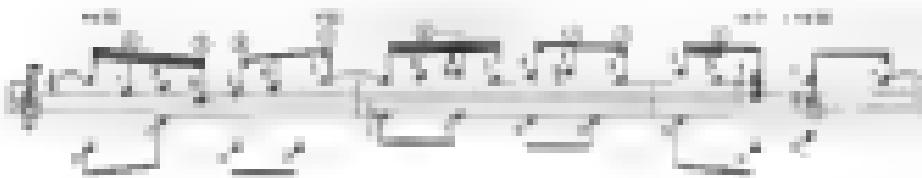
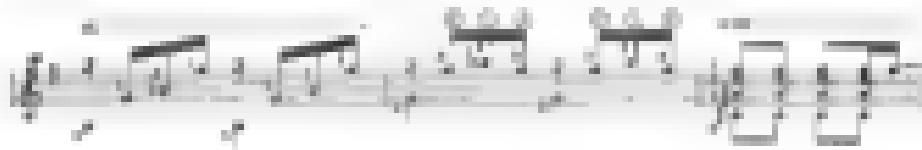
Great Applause

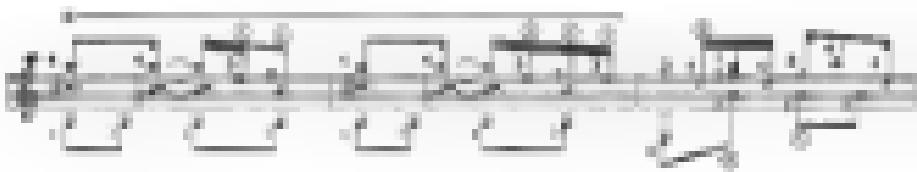
(Presented for general application in piano)

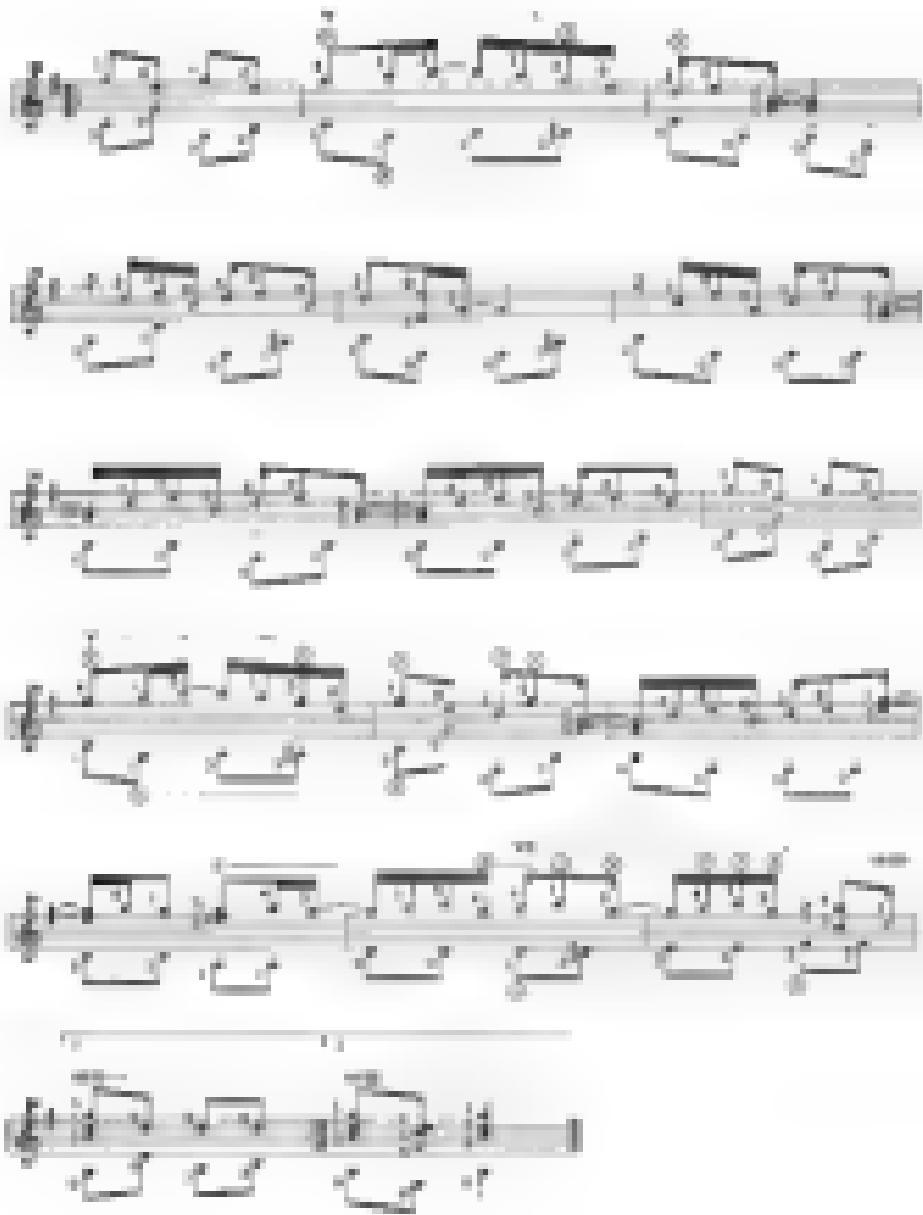
Trumpet Solo











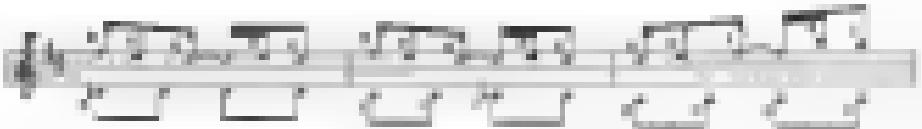
Sugar Cane
A Ragtime Fox-Trot

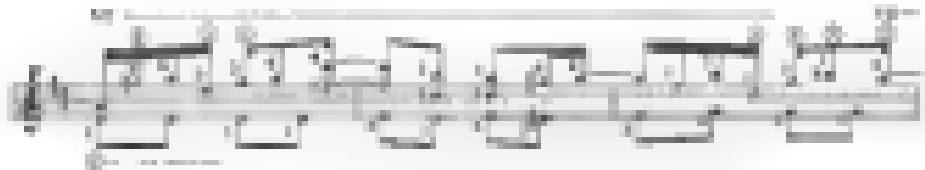
Book Apple

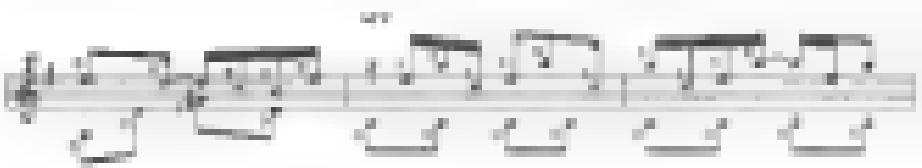
Copyright 1920 by Jerome H. Chizen

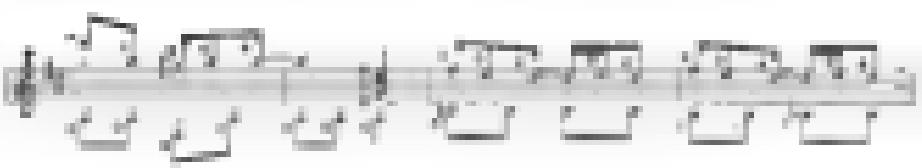
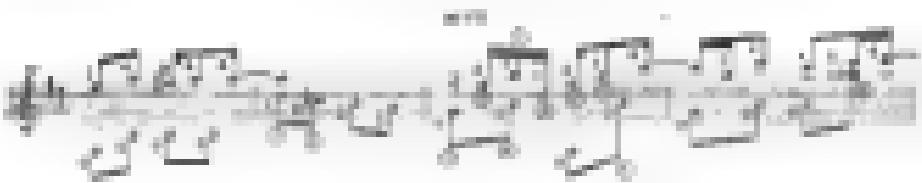
Key of G

The image shows five staves of musical notation for a band or orchestra. The staves are arranged vertically, each starting with a clef (Bass Clef for the top two, Treble Clef for the bottom three) and a key signature of one sharp (F#). The first staff begins with a dynamic of 120 BPM. The music consists of eighth-note patterns, primarily quarter notes and eighth-note pairs, with occasional sixteenth-note figures. Measures are separated by vertical bar lines, and the music is divided into sections by horizontal repeat signs with dots.









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been filled or will
be filled with text

Peachardin Rag

200 - 210

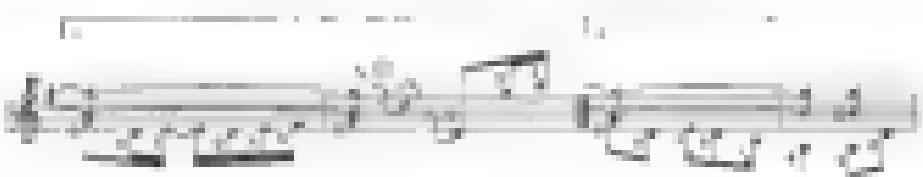
Score & Parts

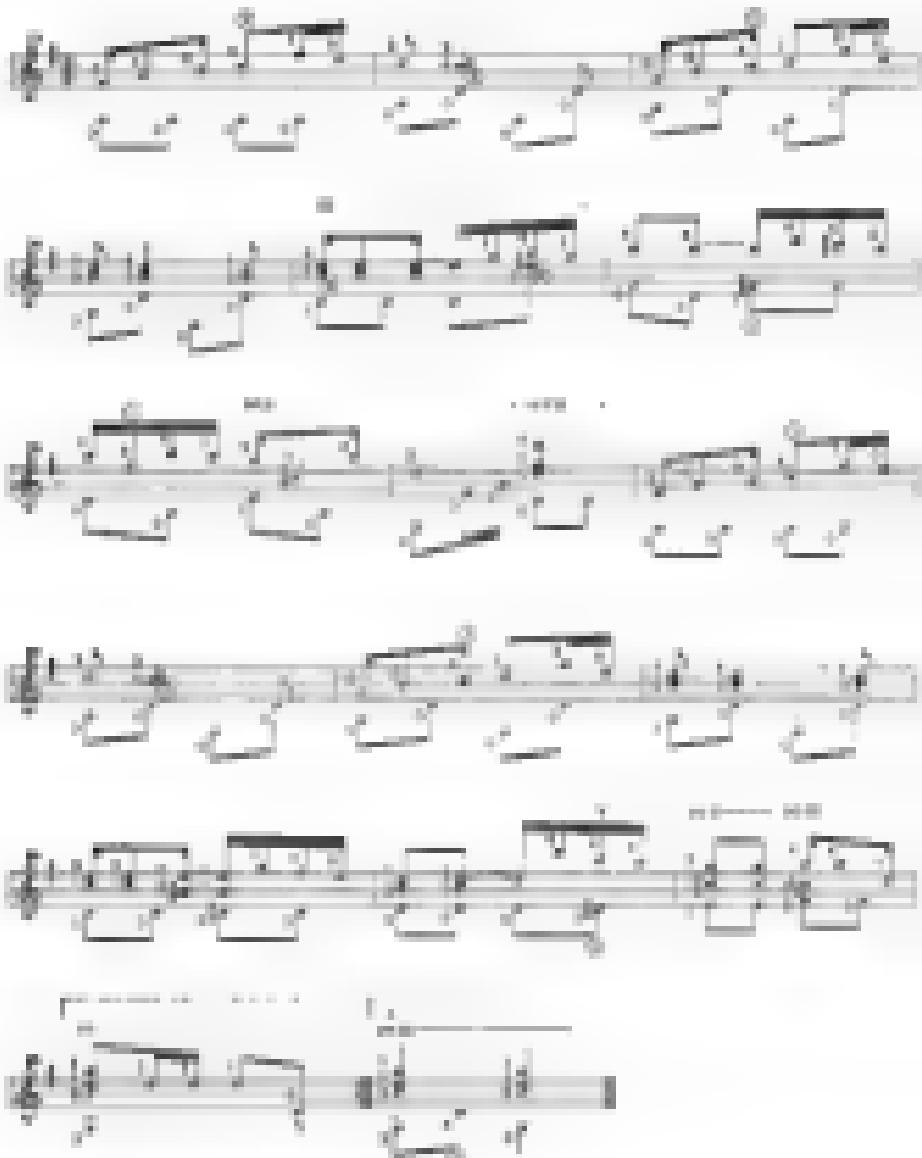
Downloaded by guest on 08/08/2018 10:45:20 AM

The sheet music consists of five horizontal staves, each with a key signature of one sharp (F#) and a common time signature. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The fourth and fifth staves use a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The notation includes dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The overall style is a ragtime piece, indicated by the title.

A six-line musical score for a single instrument, likely a flute or piccolo. The score consists of six staves, each starting with a clef (F, C, F, C, F, C) and a key signature of one sharp. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as ff , f , mf , mfp , p , and pp . The score concludes with a final dynamic marking of p .







The Cascader

A Song

David Apelis

(Presented by permission of Jerome H. Chizen)



Song by Maxine

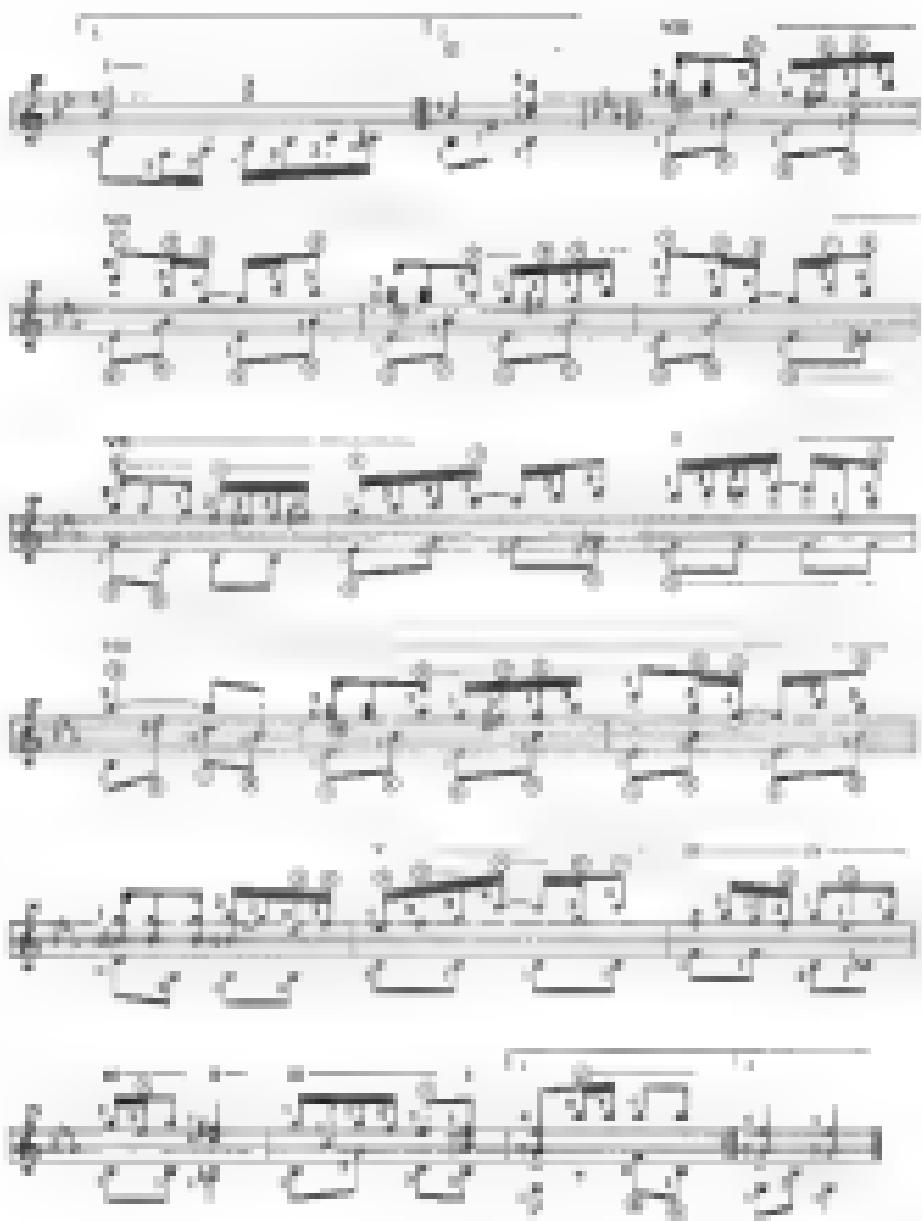
Intro.



The musical score consists of six staves of music. The first staff begins with an introduction labeled "Intro." in the key of F major (one sharp). The subsequent five staves represent the main melody, which is a continuous, flowing line of eighth and sixteenth notes. The music is written in common time, with a consistent tempo indicated by a "♩ = 120" marking at the beginning of the first staff. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, all placed on a single staff line. The overall style is melodic and expressive, typical of a solo instrumental piece.







Country Club

A Beginner Five Step

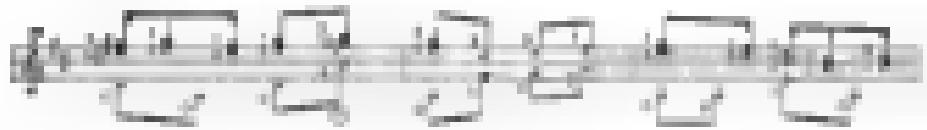
440-442

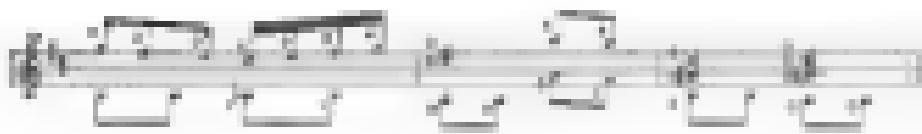
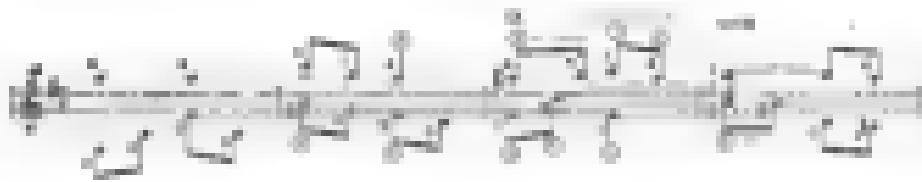
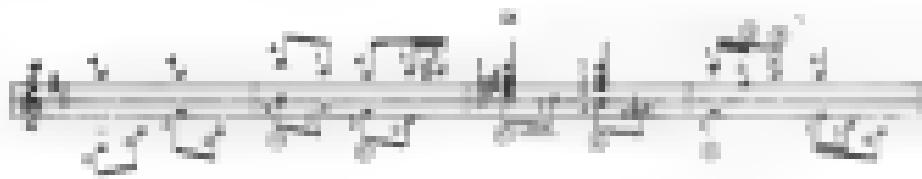
Steve Taylor

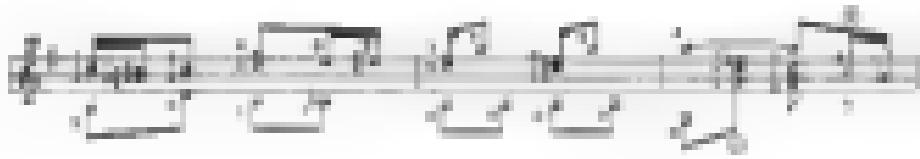
Presented by private concern to Sheet

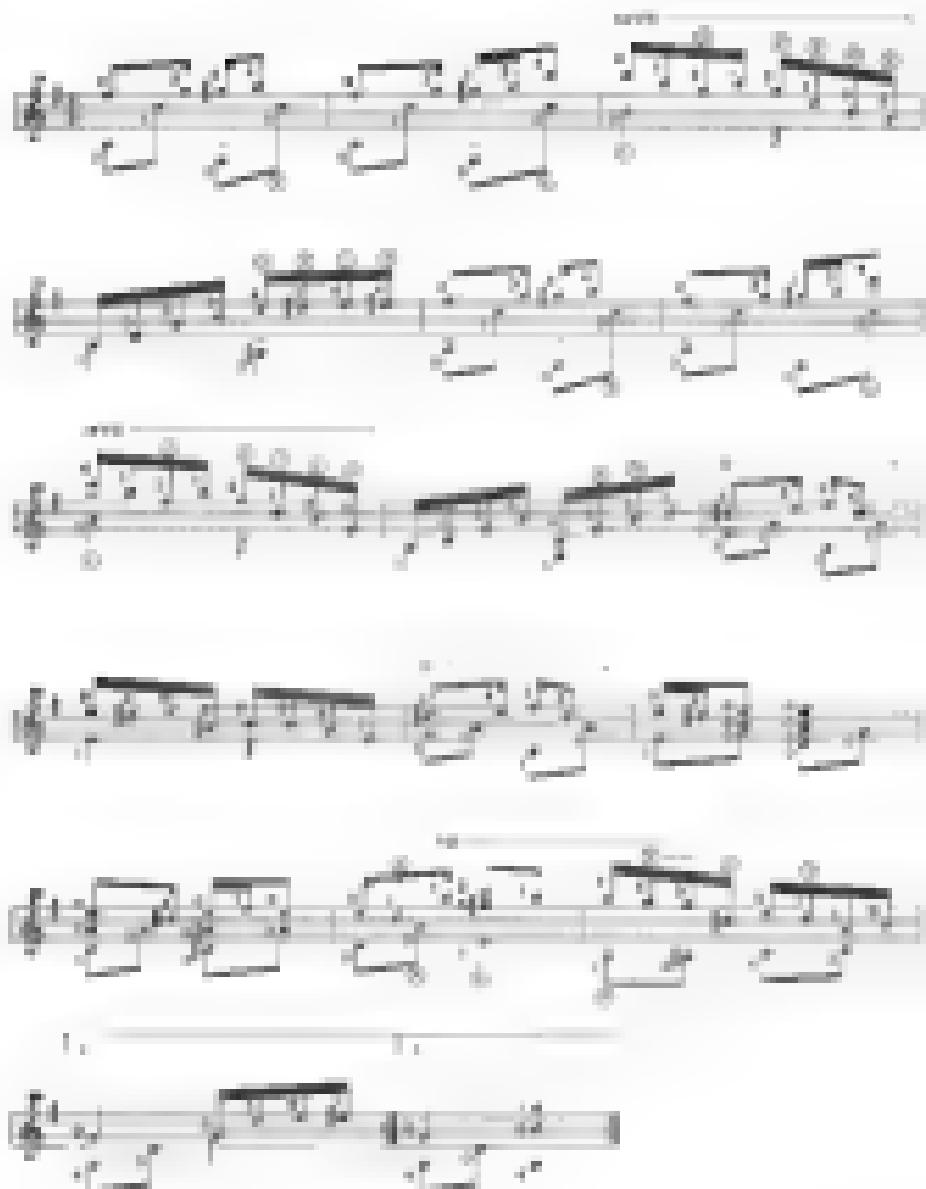
Slow-Medium

The musical score consists of five staves of music for a band or orchestra. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a mix of eighth and sixteenth note patterns. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns. The fifth staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns.









Looie

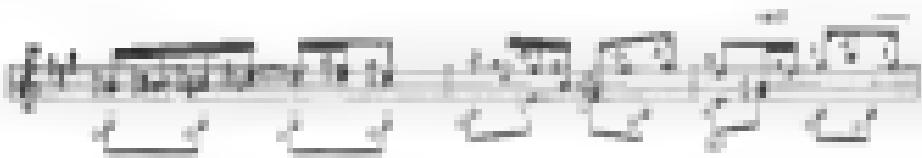
Two Steps

Scott Apple

(arranged for piano by Dennis DeShaw)

The March Time

The sheet music consists of five staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a rhythmic pattern of eighth and sixteenth notes. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes.









Wall Street Rag

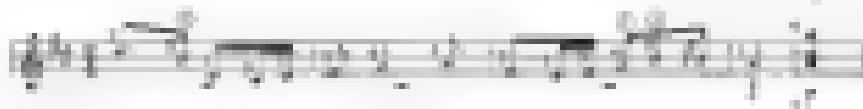
Slowly

Very Slow Walk Time

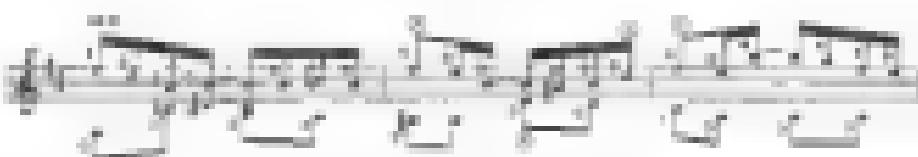
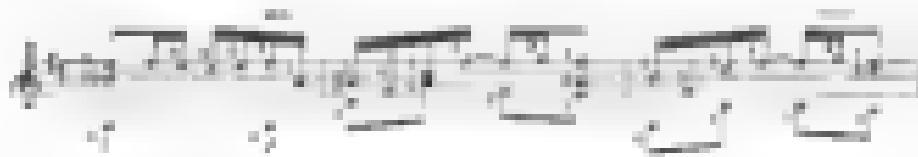
Slowly

presented in part by the New Orleans

or 120



Poor old Wall Street, looking so lonely,



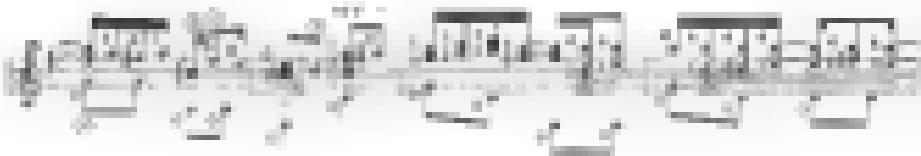
1.

Good morning

2.

Good morning

Contrafagotto



Lamenting at the death of general Washington. Boston, Sept. 1812.

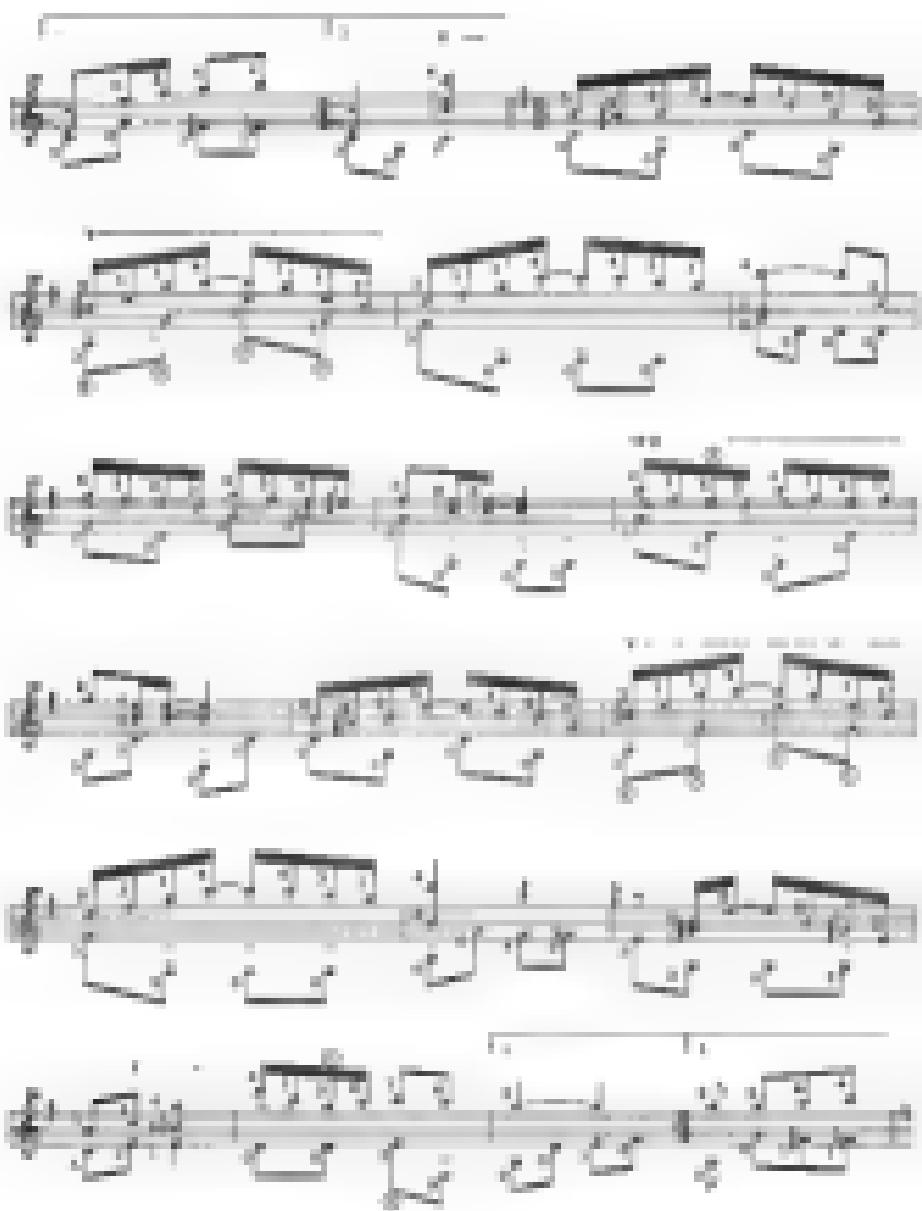


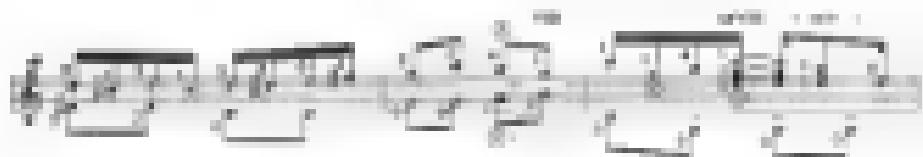
Kismet Rag

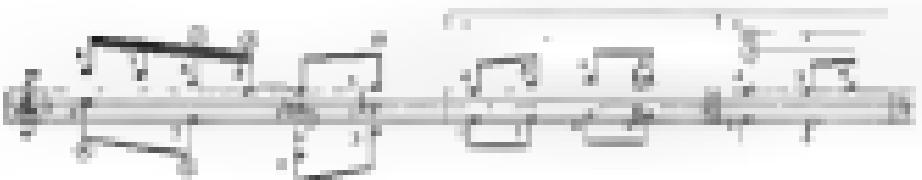
Music by
Willie D.
Arranged by
George Gershwin

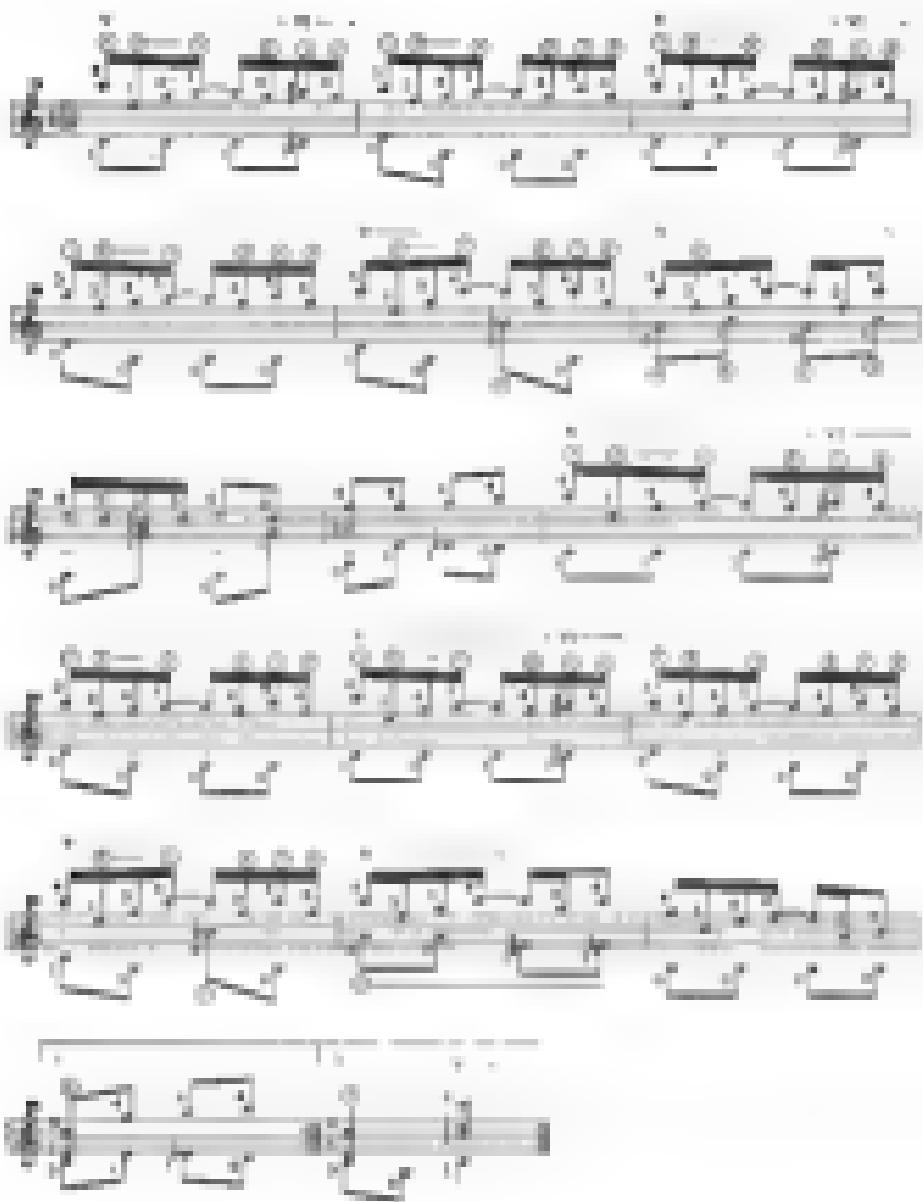
Brett Poplin and Vicki Flanagan
arranged for piano by Steven G. Davis

The sheet music consists of six staves of musical notation for piano. The notation is primarily in common time, with some measures indicating a change in tempo or rhythm. The first staff begins with a treble clef, followed by a bass clef, and then a treble clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. The music is divided into measures by vertical bar lines.









The paper has
high resolution and
different page formats

Impressions from New American Women

Antoinette

Short and Sweet

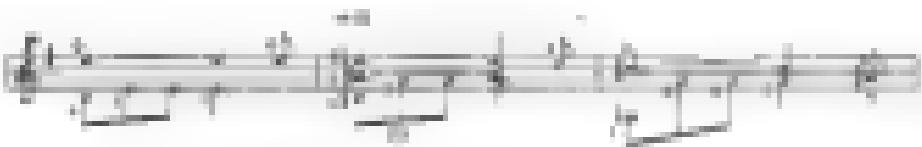
Karen Joplin

Commissioned by the Society of American Women

200-210
220-230

Tempo di Menuet

The musical score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature is A major (one sharp). The music features various instruments, including strings, woodwinds, and brass. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The title 'Antoinette' and subtitle 'Short and Sweet' are centered above the first two staves. The composer's name, 'Karen Joplin', is at the top right, and the commissioning note is at the bottom right. The tempo 'Tempo di Menuet' is indicated at the beginning.







Rosie's Rag

A Ragtime Blue Skies

4/4 = D

Score & Parts

New March Songs

arranged from various sources by Frank

The sheet music consists of five staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a mix of eighth and sixteenth note patterns, typical of ragtime style.

A page of musical notation for a string instrument, likely cello or double bass, featuring six staves of music. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The staves are separated by thick horizontal lines. The first five staves begin with a clef (F), while the sixth staff begins with a G-clef. Measure lines are present above the first, third, and fifth staves. The music is divided into measures by vertical bar lines.







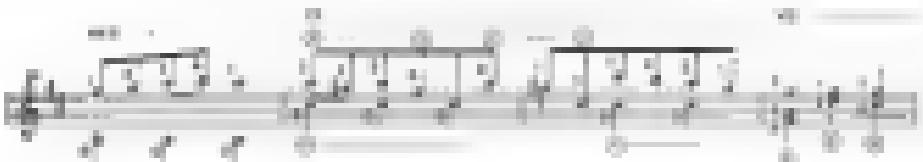
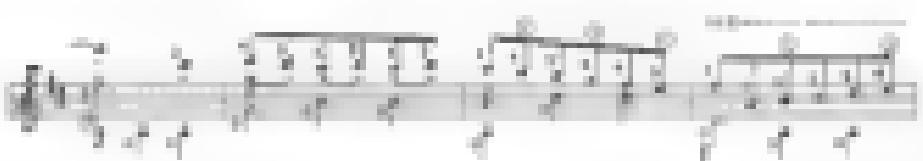
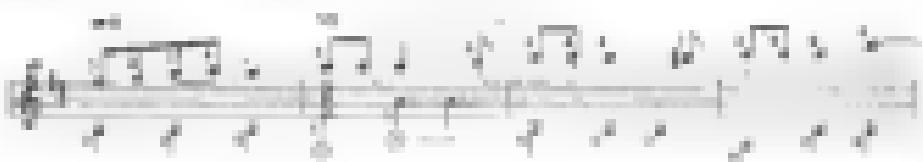
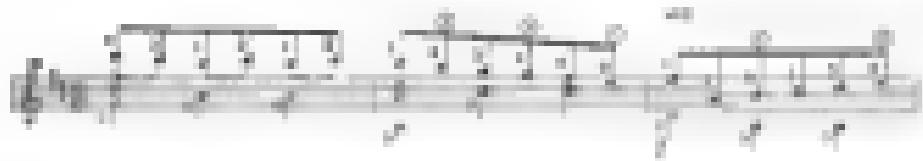
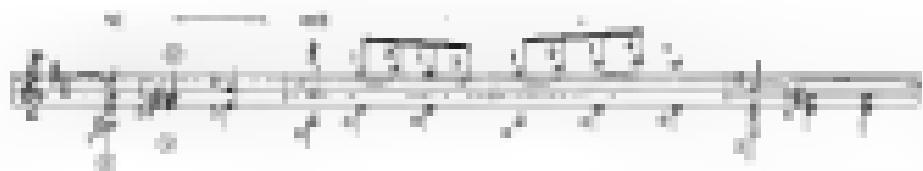
Augustan Club Waltz

Allegro

Sheet Music

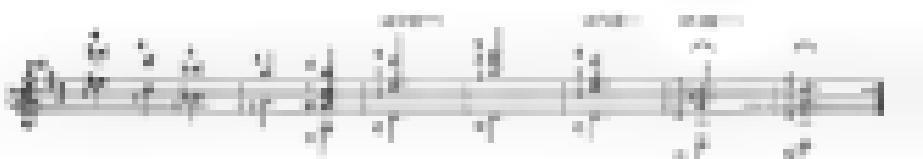
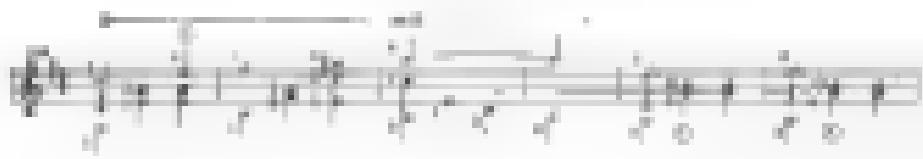
Presented by you by *Wm. C. Church*

The musical score consists of five staves of music, likely for a band or orchestra. The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings such as *p* (piano) and *f* (forte). The second staff begins with a bass clef and a common time signature. The third staff continues with a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff concludes with a bass clef and a common time signature.









Lily Queen

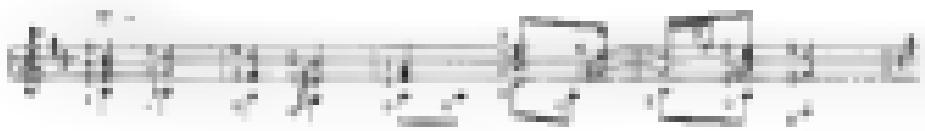
A Beginner Flute Song

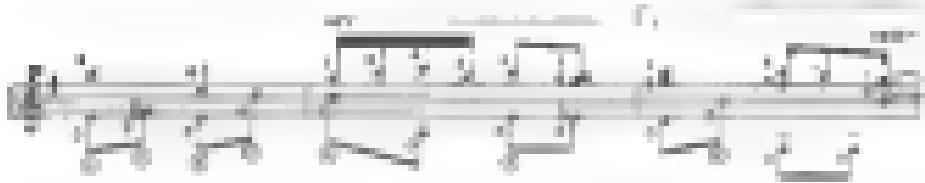
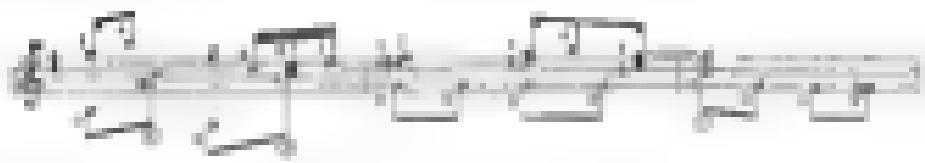
Measures:

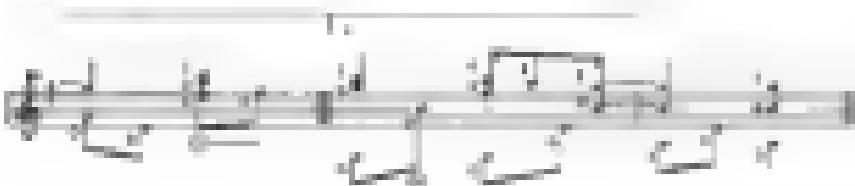
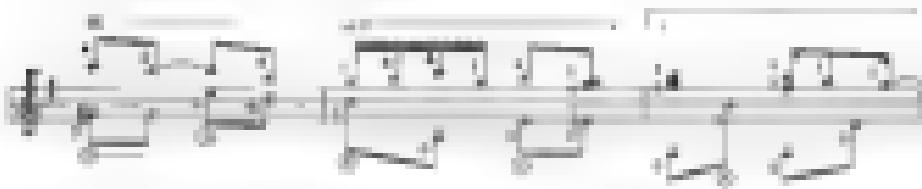
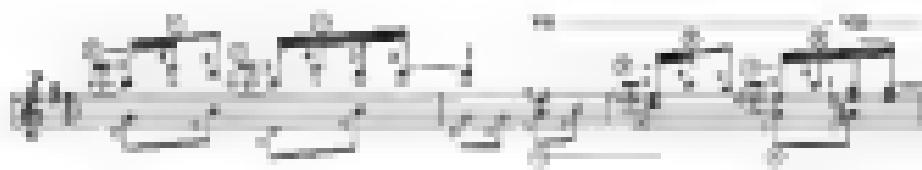
From Apsis and Arthur Marshall
arranged by Dorothy Cawman for flute



A page of musical notation consisting of six horizontal staves. Each staff begins with a clef (F), a key signature of one sharp (F#), and a common time signature. The notation includes various note heads (solid black, open, and cross-hatched) and rests, separated by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines.







The people have
agreed to never
kill our people.

March Majestic

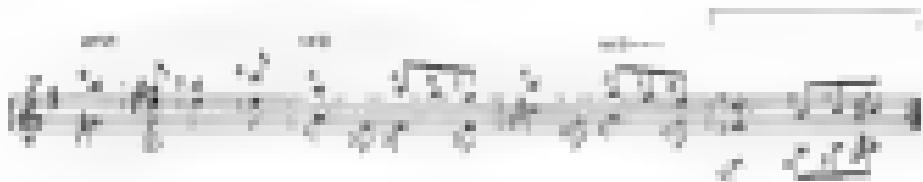
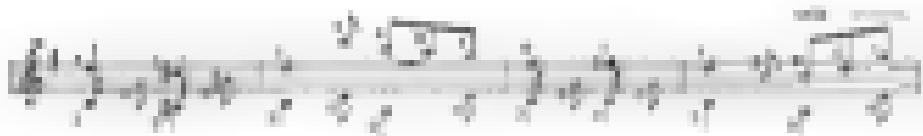
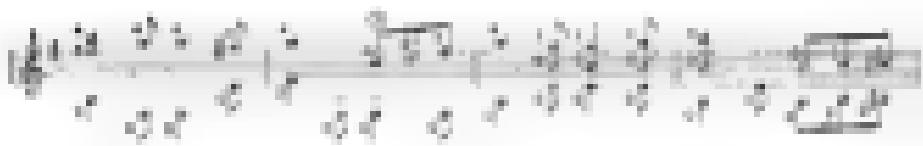
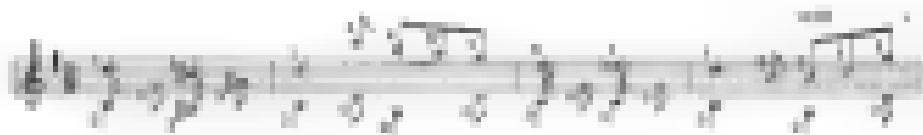
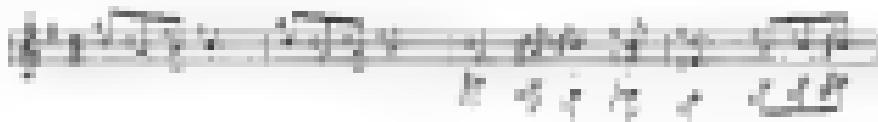
March and Fan Step

Tempo: Q.
Time: 2/4

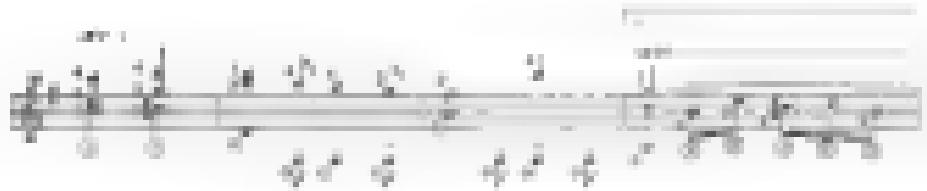
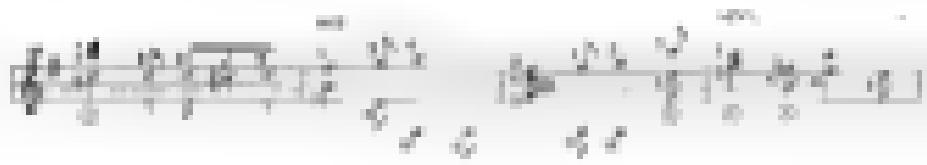
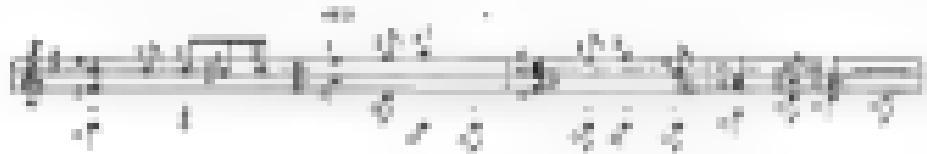
Great Applause

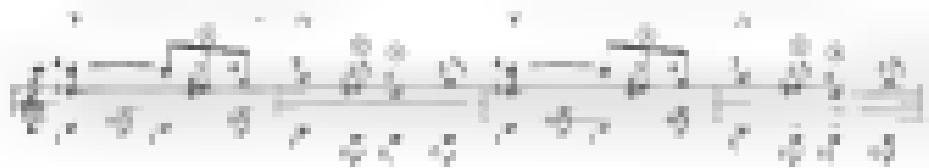
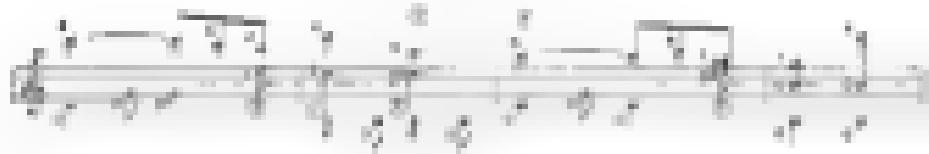
Rehearsal for piano by George W. Young

Preparation:



11







The Favourite

A Report for the

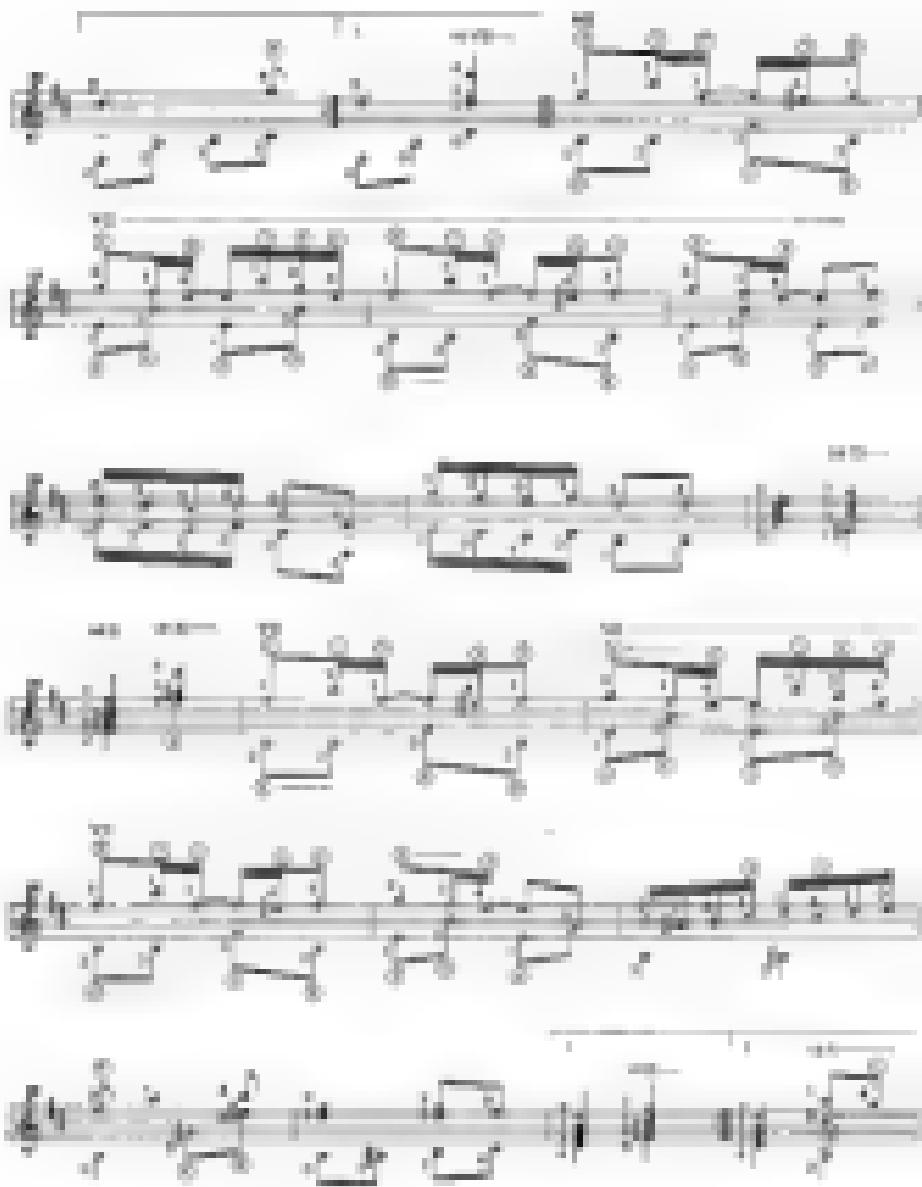
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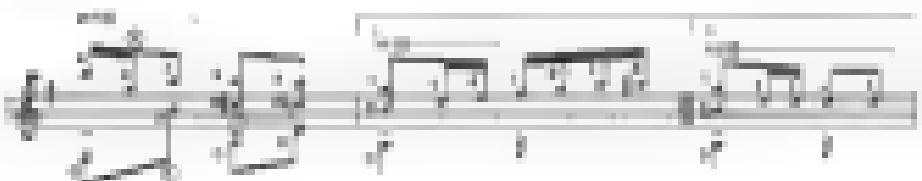
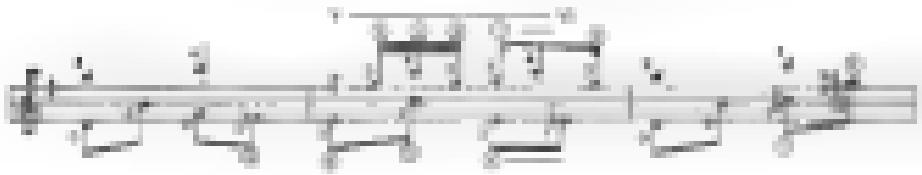
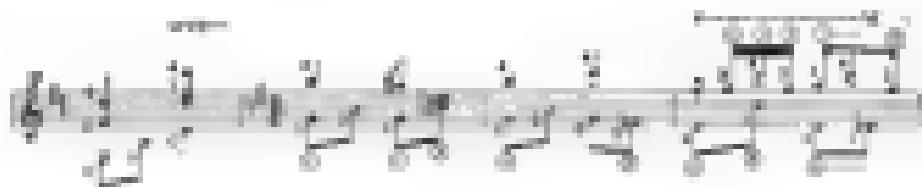
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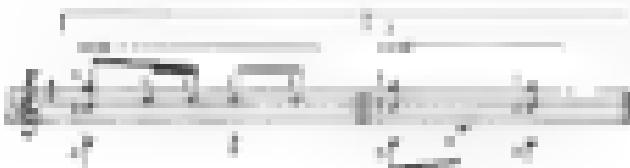
The Black Sheep

1









El progetto ha fatto
ogni cosa per essere
un buon progetto.

Euphonic Sounds

A Development Piece Study

Score D

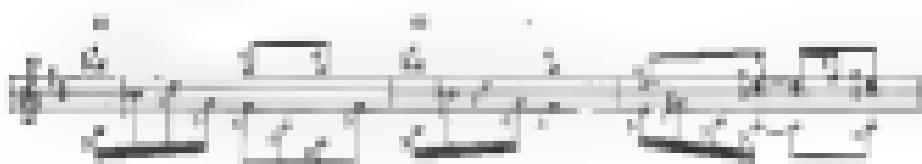
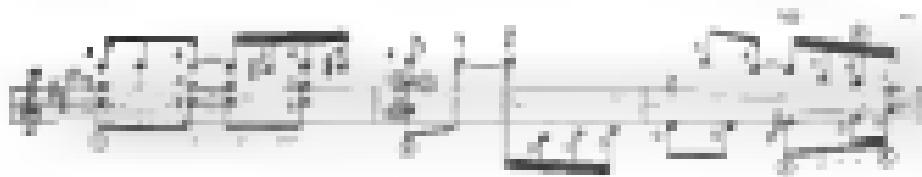
Saxophone

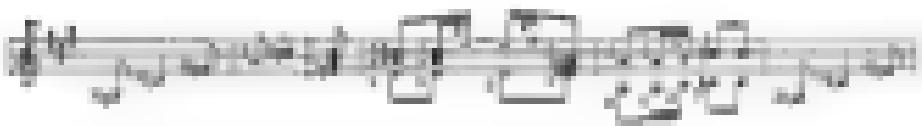
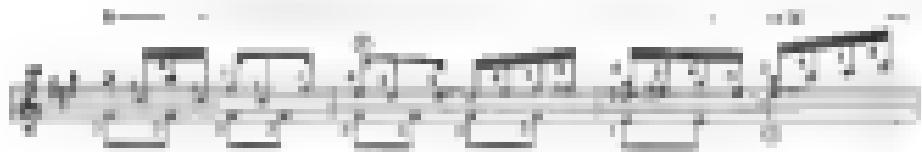
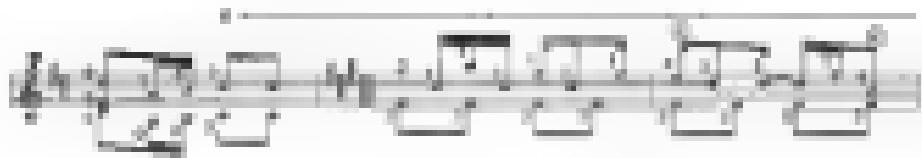
One March Time

Reproduced by permission of George Schirmer

The sheet music consists of five staves of musical notation for a single instrument, likely a soprano saxophone. The music is written in one march time. The first staff begins with a treble clef, the second with a bass clef, and the subsequent staves alternate between treble and bass clefs. The notation includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p). The music is divided into measures by vertical bar lines.

A page of musical notation for a single instrument, likely a flute or piccolo, featuring six staves of music. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The staves are separated by horizontal lines. The first staff begins with a measure containing a sixteenth note followed by a eighth note. The second staff begins with a measure containing a eighth note followed by a sixteenth note. The third staff begins with a measure containing a eighth note followed by a sixteenth note. The fourth staff begins with a measure containing a eighth note followed by a sixteenth note. The fifth staff begins with a measure containing a eighth note followed by a sixteenth note. The sixth staff begins with a measure containing a eighth note followed by a sixteenth note.







Felicity Rag

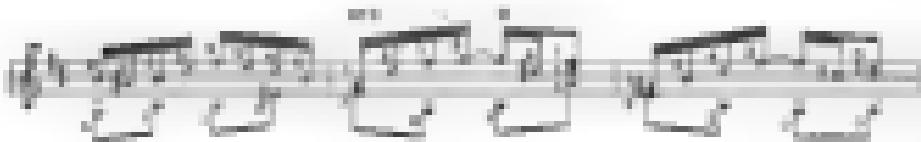
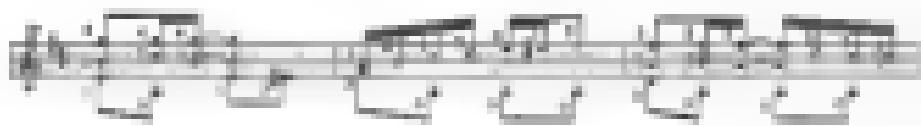
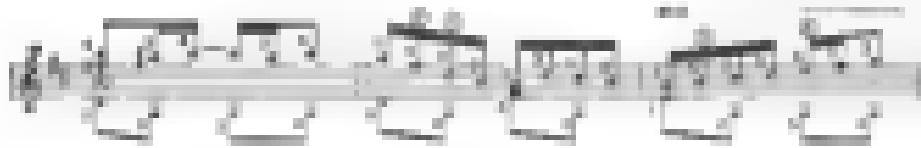
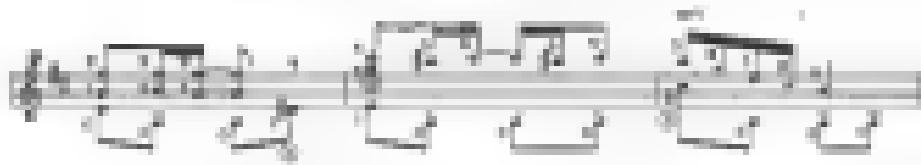
A Rag Time Two-Step

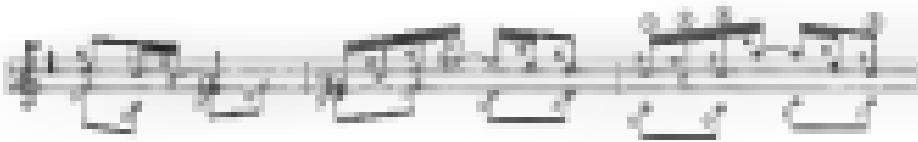
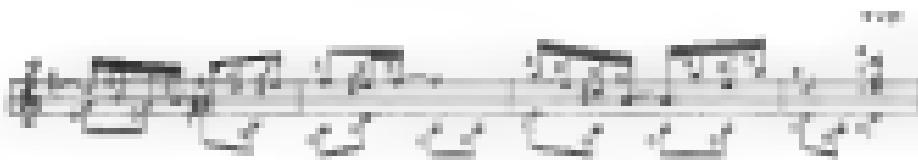
Sheet 1

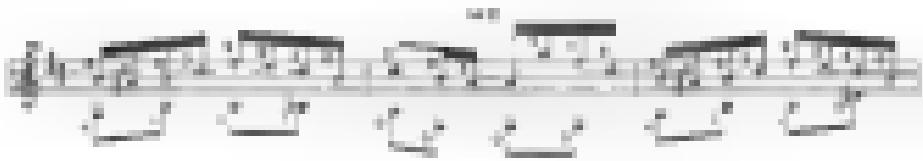
Book Apolis and Scott Mayden
Dedicated to piano lessons in class.

Tempo di Marcia

The sheet music for "Felicity Rag" is a ragtime two-step piece. It features eight staves of musical notation for piano. The notation includes various note values such as eighth and sixteenth notes, with rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The music is divided into measures by vertical bar lines. The piece is titled "Felicity Rag" and "A Rag Time Two-Step". It is dedicated to piano lessons in class and is composed by Book Apolis and Scott Mayden. The tempo is marked as "Tempo di Marcia".







The Crush Collision March

2010-07

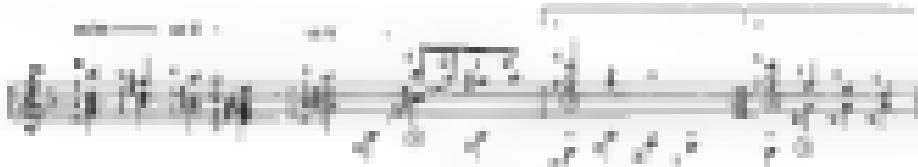
Drew Dugan

Presented by Jason & Kristen DePew

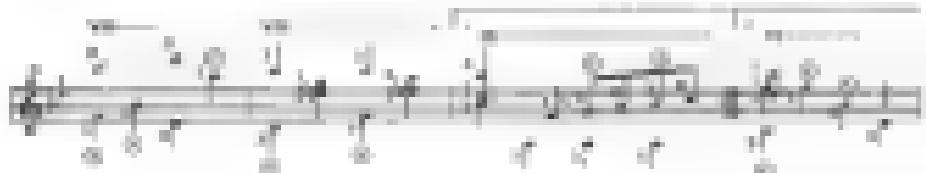
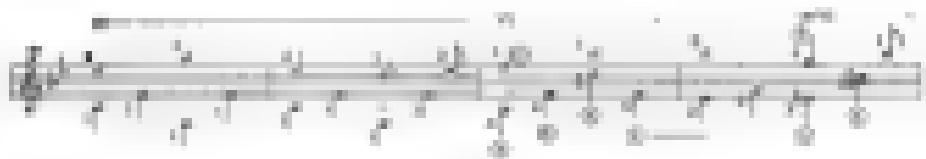
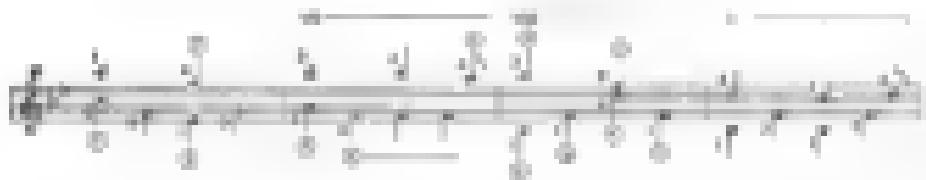
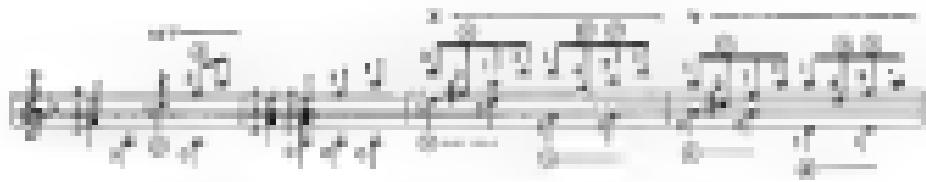
Intro

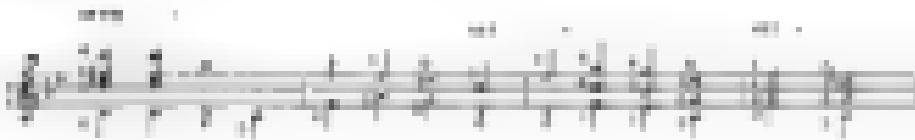


Heavy Drums









mezzo

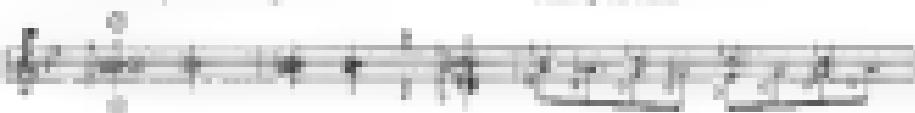
The voice of the tree which moves at the rate of one leaf per beat



Whistle for the country

C

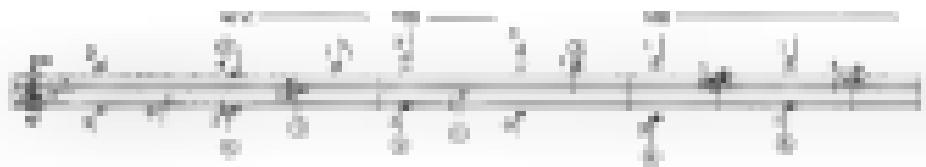
Whistle of the trees



Whistle before the sunset

Revolution





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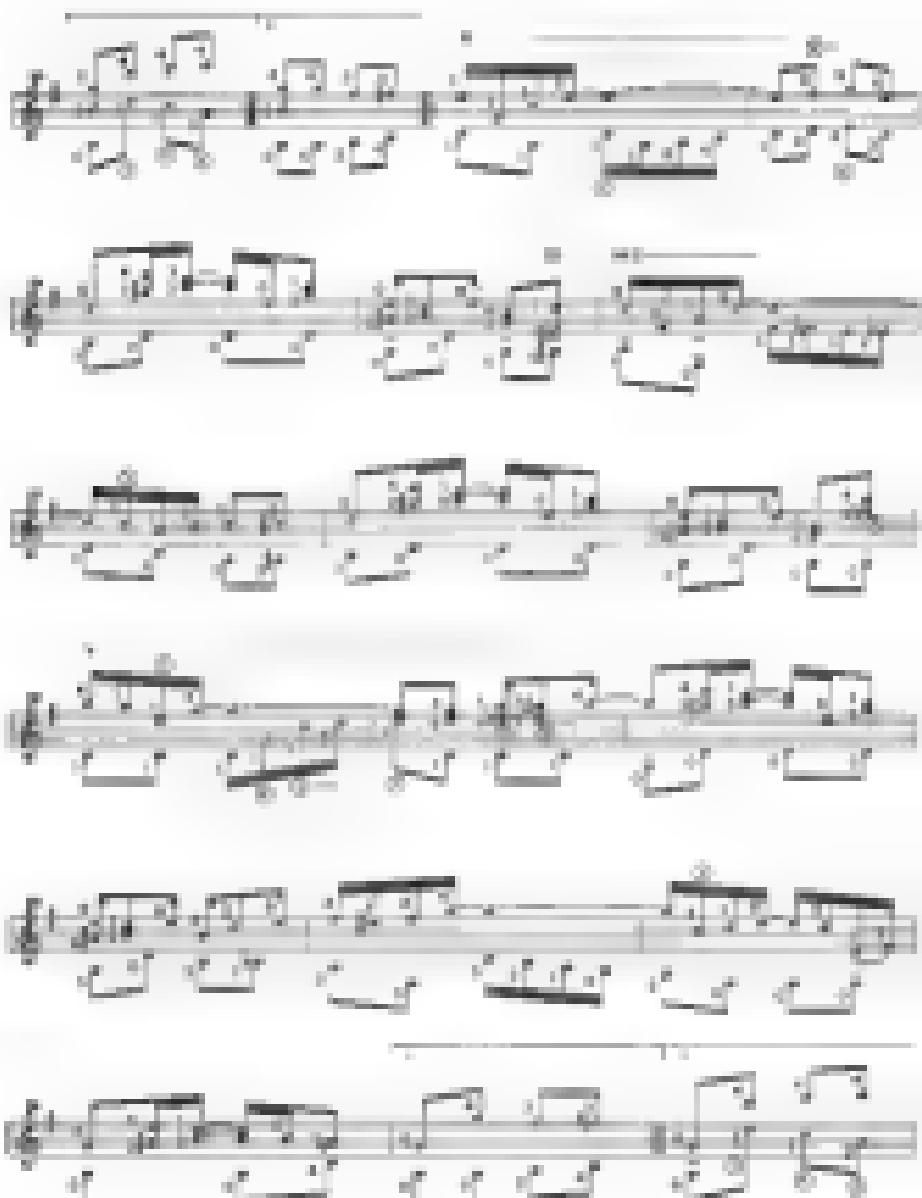
Paragon Rag

Sheet Music

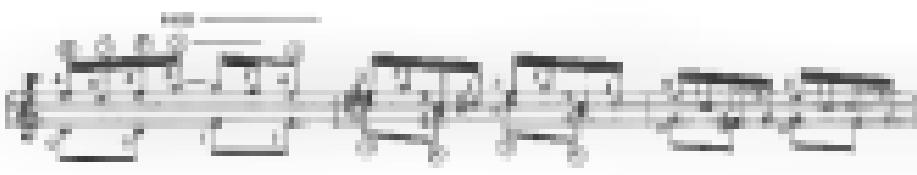
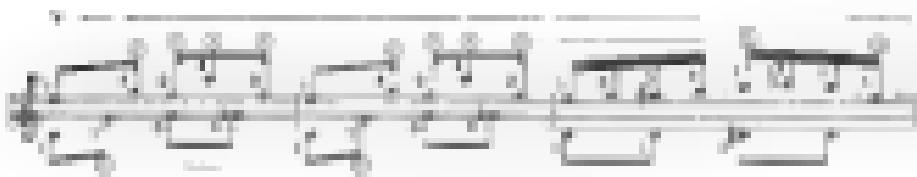
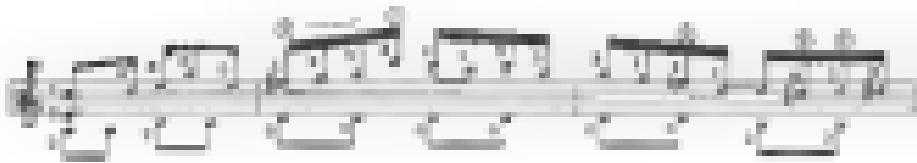
Arranged for piano by Horace G. O'Connor

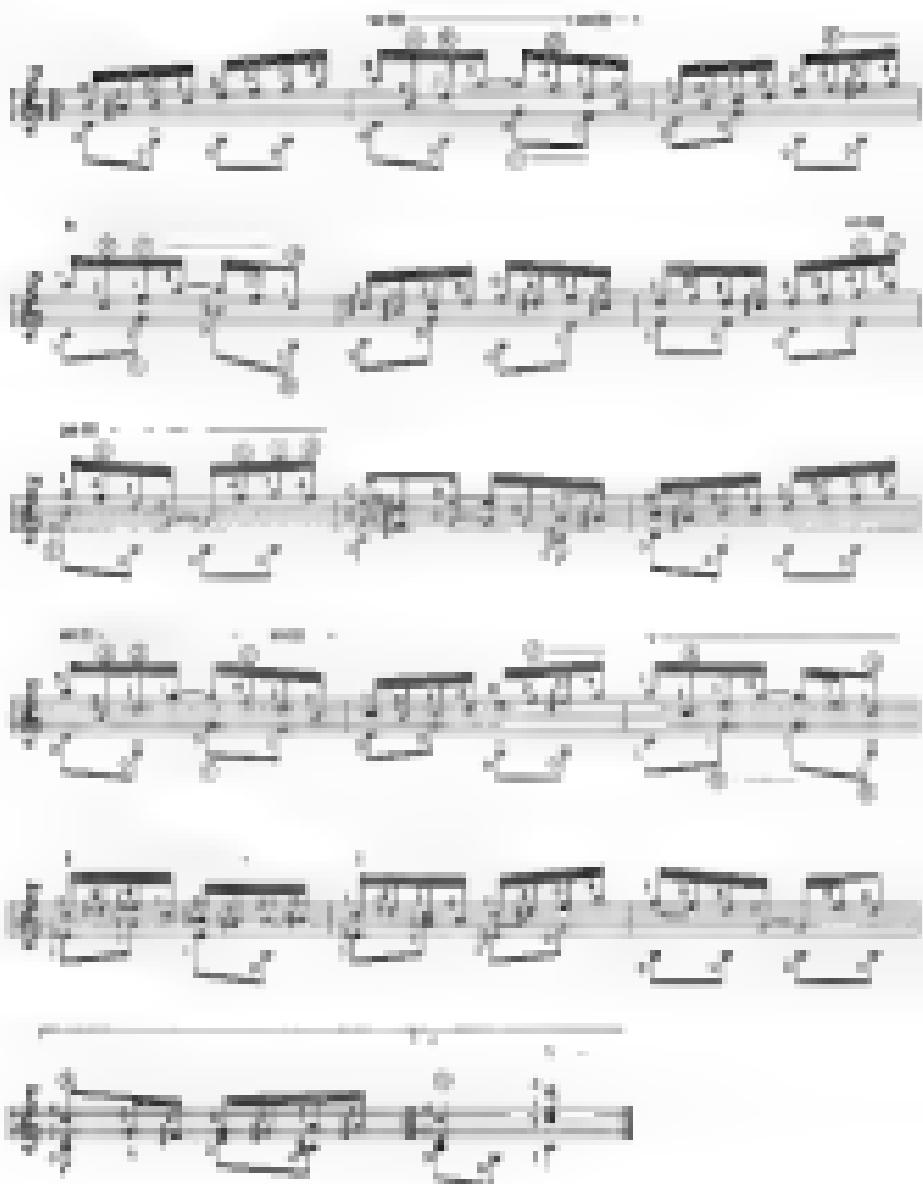
Slow March Time

The sheet music consists of six staves of musical notation for piano. The notation uses a combination of quarter notes, eighth notes, and sixteenth notes. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The music is set in common time, indicated by a 'C' at the top of each staff. The tempo is marked as 'Slow March Time'. The arrangement includes a dynamic instruction 'P' (piano) above the first staff. The title 'Paragon Rag' is centered at the top of the page, and the copyright information is located at the very top.









Combination March

David Apelis

Presented by permission of the Author

2nd - 3rd

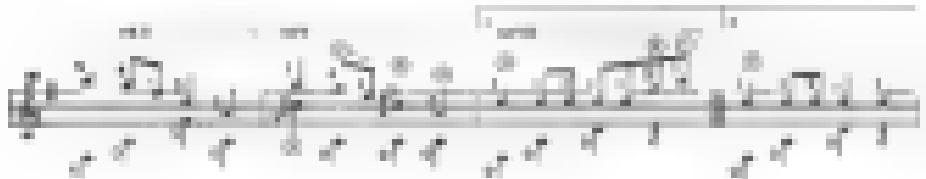
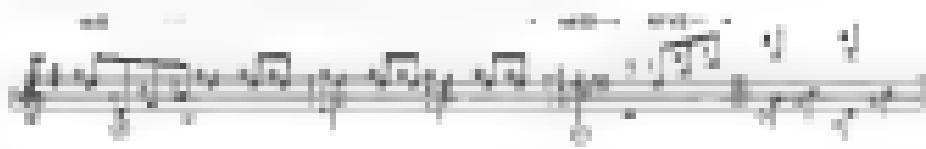
4th - 5th

The musical score consists of five staves of music, each with a different instrument's name above it. The instruments are: Bassoon (the first staff), Trombone (the second staff), Clarinet (the third staff), Bassoon (the fourth staff), and Trombone (the fifth staff). The music is written in common time, with various dynamics and articulations. The bassoon parts feature sustained notes and rhythmic patterns, while the brass parts provide harmonic support and melodic lines.

Musical score for two staves:

- Staff 1 (Treble Clef):** Measures 1-3: Eighth-note patterns. Measures 4-6: Sixteenth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-3: Eighth-note patterns. Measures 4-6: Sixteenth-note patterns.

Measure 6 ends with a double bar line and repeat dots, indicating a repeat of the section.





Philosophy Faculty
and Student Association
and Philosophy Department

Originally Published by the Mitchell Family

The Nonpareil

A Rag of Two Bits

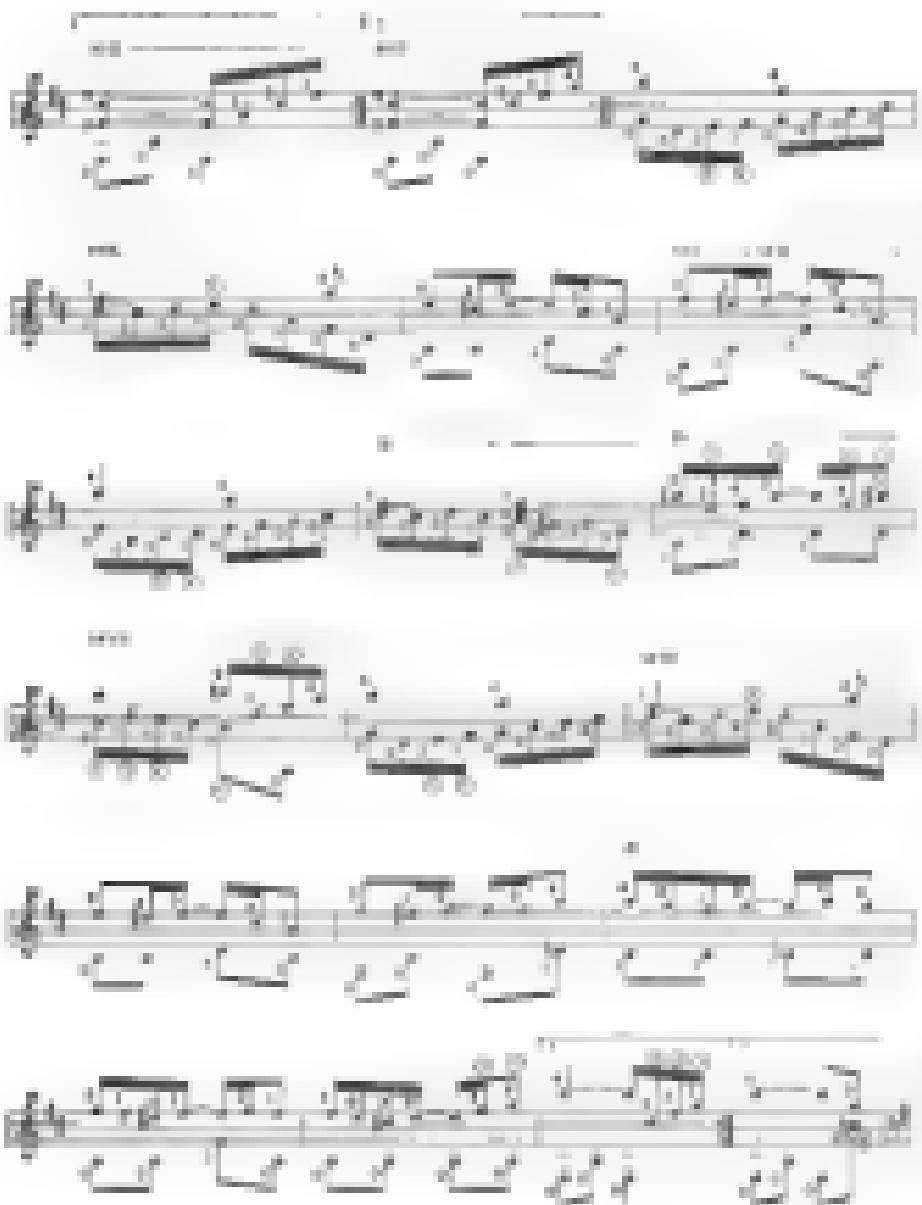
From Apple

Allegro

Presented by John DeSantis Collection

Blue Moon Drags

The sheet music consists of five horizontal staves of musical notation. The top staff begins with a treble clef, followed by a key signature of one sharp (F#) and a common time signature. The subsequent staves use a bass clef, indicating a lower octave. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano). The music is divided into measures by vertical bar lines.







Stephens Rag

In the original 1912 piano-vocal score of "Ragtime Music of Stephens" the piano sheet uses the title of the rag, while the vocal "Stephens" appears in the lyrics.

But the present vocal score of the piece uses, in keeping with popular practice, the title of the rag, while the piano part retains the name "Stephens".

Sheet Music

Presented by George Gershwin & Co.

Piano Solo

The sheet music for 'Stephens Rag' consists of six staves of musical notation for piano solo. The first three staves begin with a treble clef, a common time signature, and a key signature of one sharp (F#). The fourth staff begins with a bass clef, also in common time and one sharp. The fifth staff returns to a treble clef, common time, and one sharp. The sixth staff concludes with a bass clef, common time, and one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is typical of early 20th-century ragtime piano music.

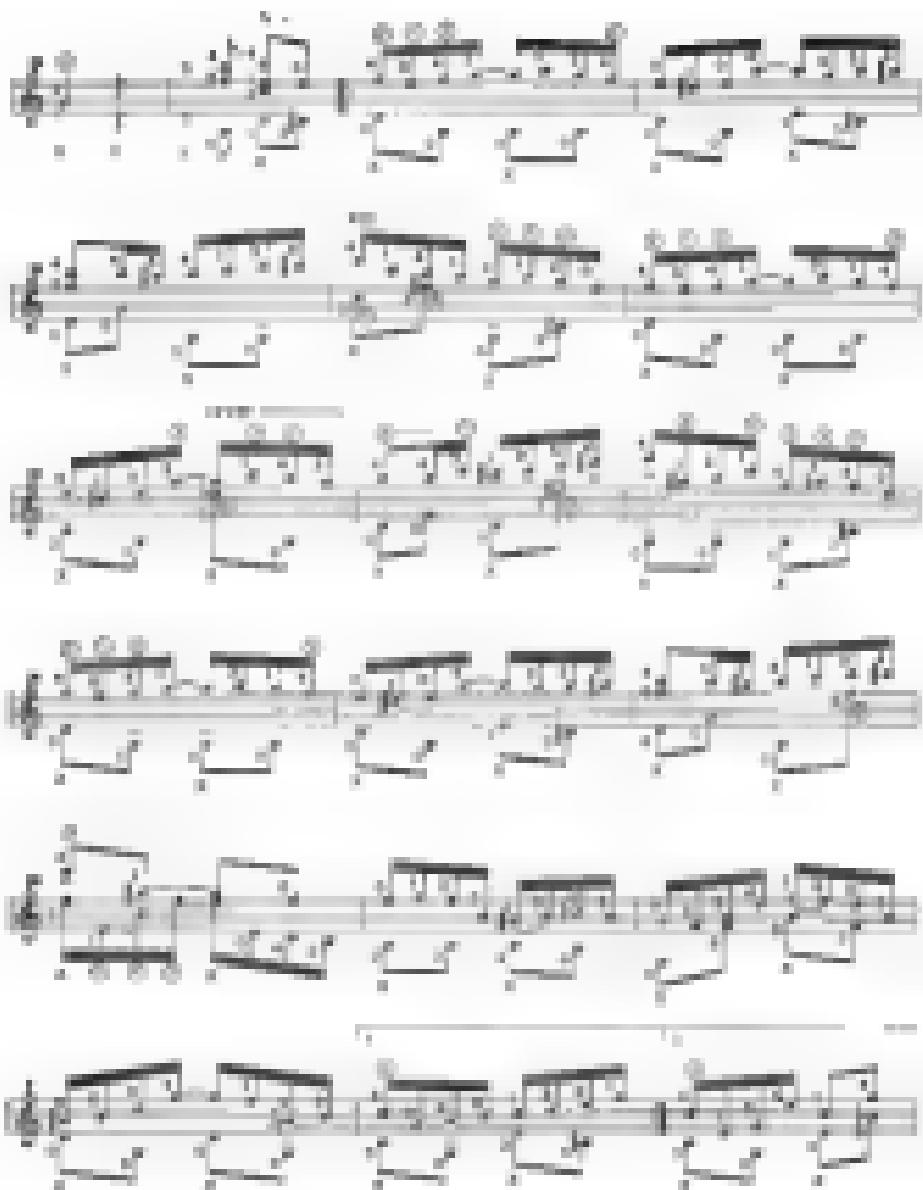






Fig Leaf

A High Class Bag

100 - 110

Blue Moon Blues

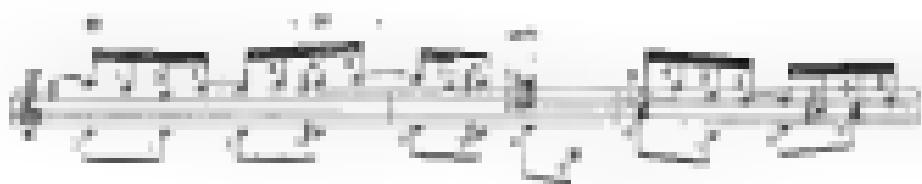
Slow Jiggin'

Accompany your rhythms to bluesy

The sheet music consists of six staves of musical notation for a single instrument, likely a banjo or guitar. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific blue and red markings that indicate fingerings and strumming techniques. The first staff begins with a blue note followed by a red note. The second staff starts with a blue note. The third staff begins with a blue note. The fourth staff starts with a blue note. The fifth staff begins with a blue note. The sixth staff begins with a blue note.









Magnetic Rag

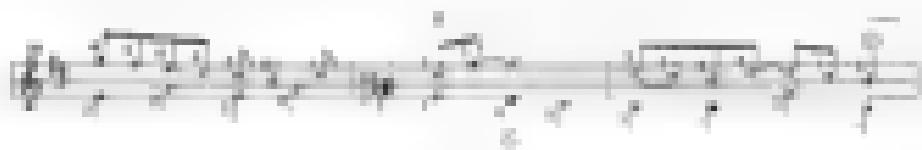
22-23

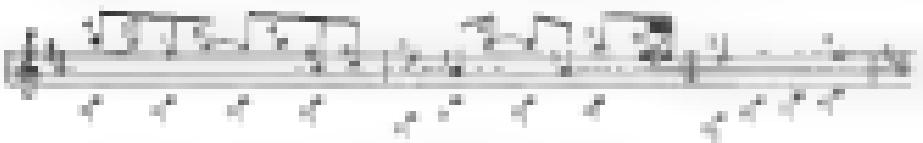
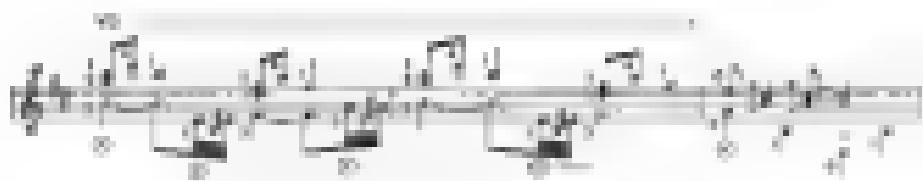
Allegro non troppo.

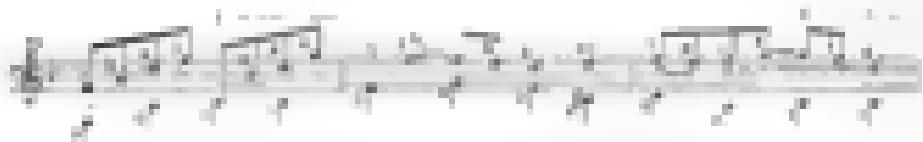
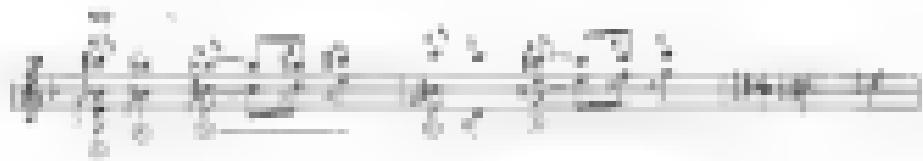
Sheet Music

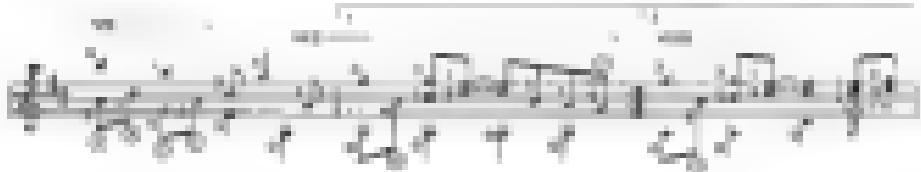
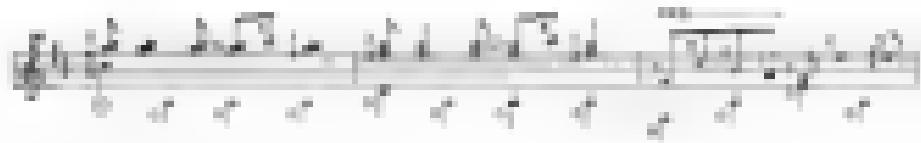
Presented by permission of the Author

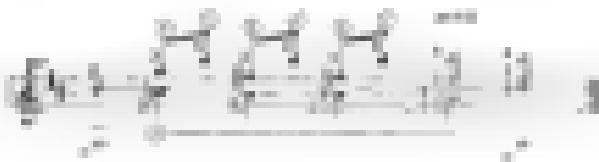
The sheet music consists of six staves of musical notation for piano. The notation is in common time (indicated by 'C') and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The piano keys are indicated by vertical lines with arrows pointing up or down, indicating which keys to press. The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic (F) and includes a repeat sign. The second staff begins with a forte dynamic (F). The third staff begins with a forte dynamic (F). The fourth staff begins with a forte dynamic (F). The fifth staff begins with a forte dynamic (F). The sixth staff begins with a forte dynamic (F).











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The Easy Winner

A Regular Five Step

Sheet Music

Copyright 1923 by the Author

One Step

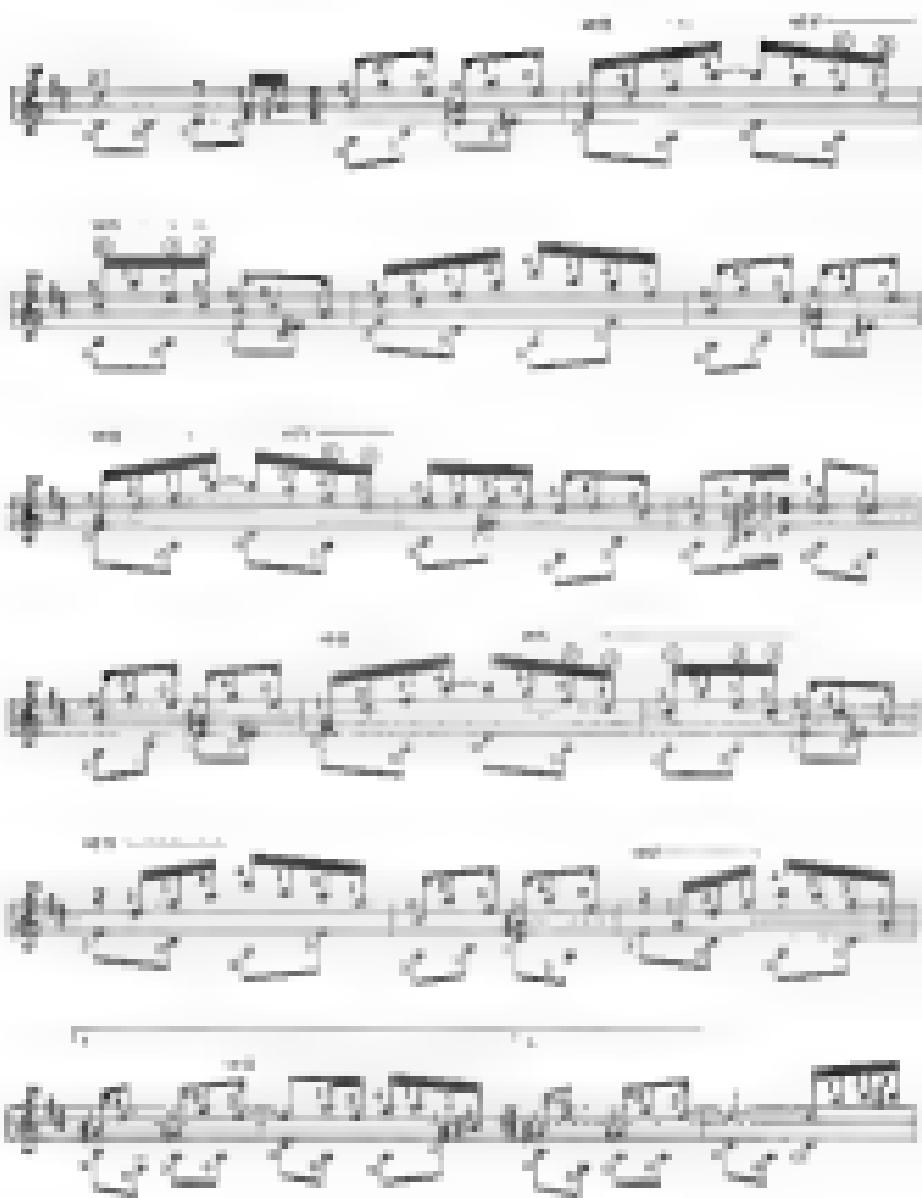
The musical score consists of six staves of music for a single instrument, likely a piano or organ. The music is in common time (indicated by 'C') and features a variety of rhythmic patterns, including eighth and sixteenth note figures. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves switch between bass and treble clefs, and some include a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines.

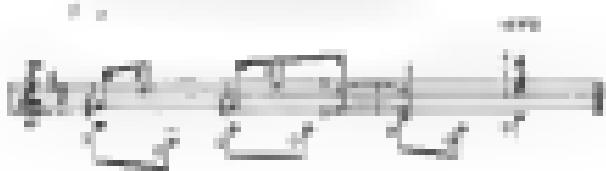
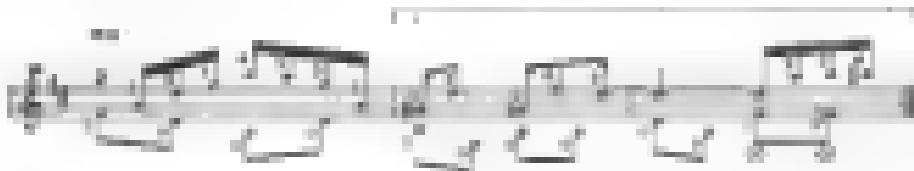
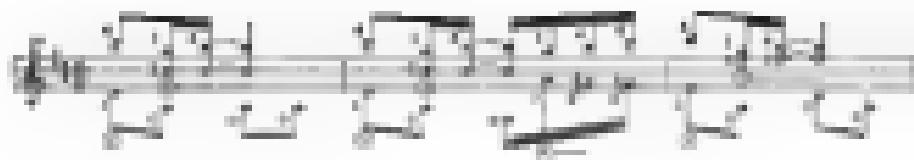
Musical score for two staves:

- Top Staff (Soprano C-clef):** Measures 1-3: eighth-note pairs (two notes per beat). Measures 4-6: eighth-note triplets (three notes per beat).
- Bottom Staff (Bass F-clef):** Measures 1-3: eighth-note pairs (two notes per beat). Measures 4-6: eighth-note triplets (three notes per beat).

The music is in common time (indicated by 'C').







Swingin' Cabaret

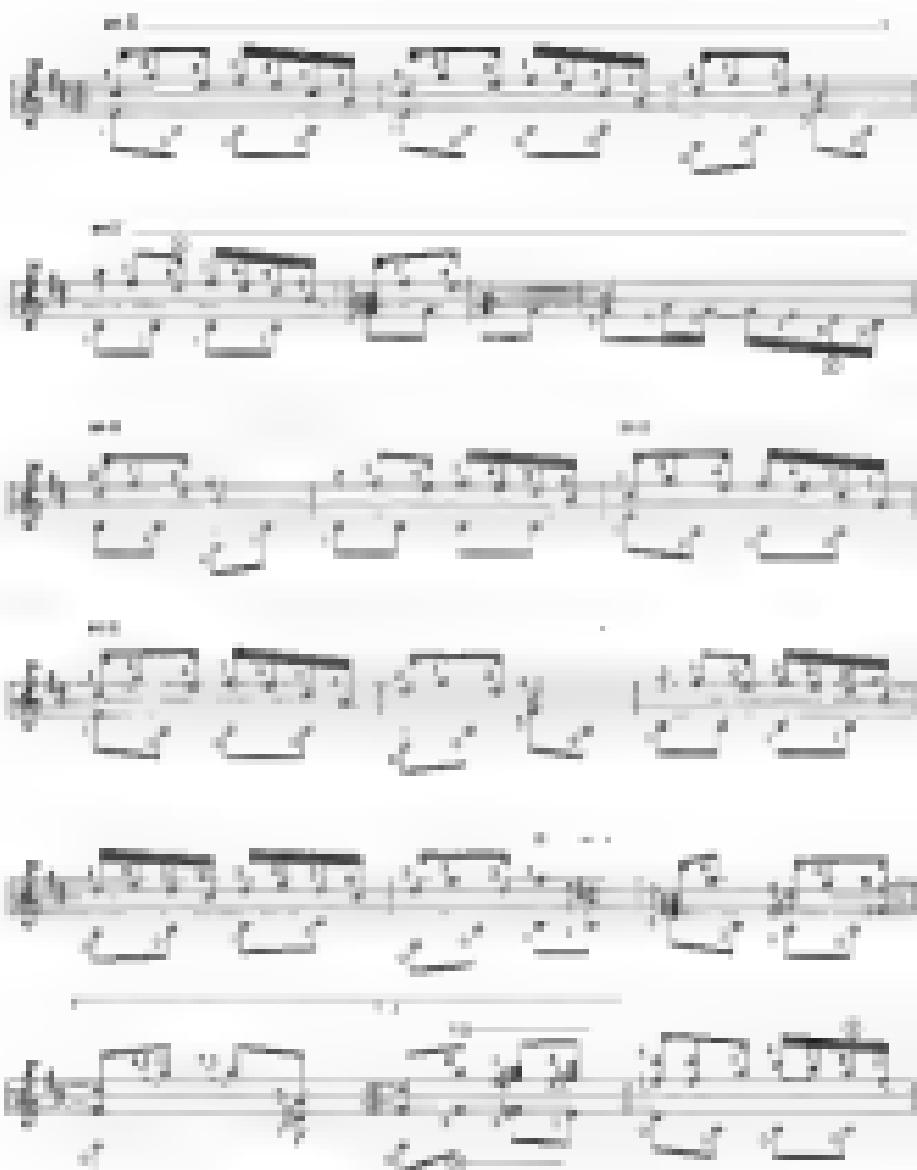
Me = 7

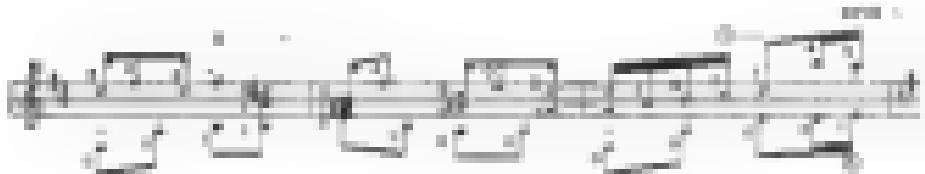
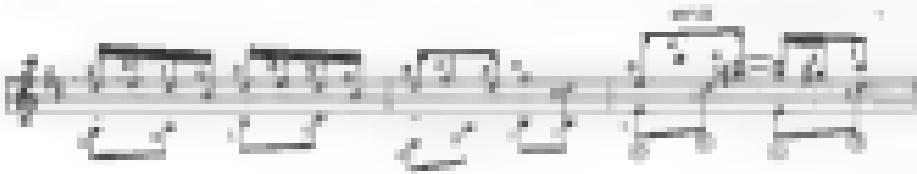
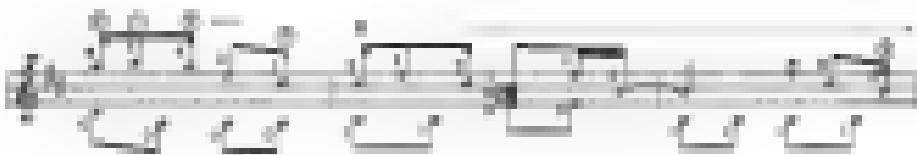
Scott Joplin and Arthur Marshall

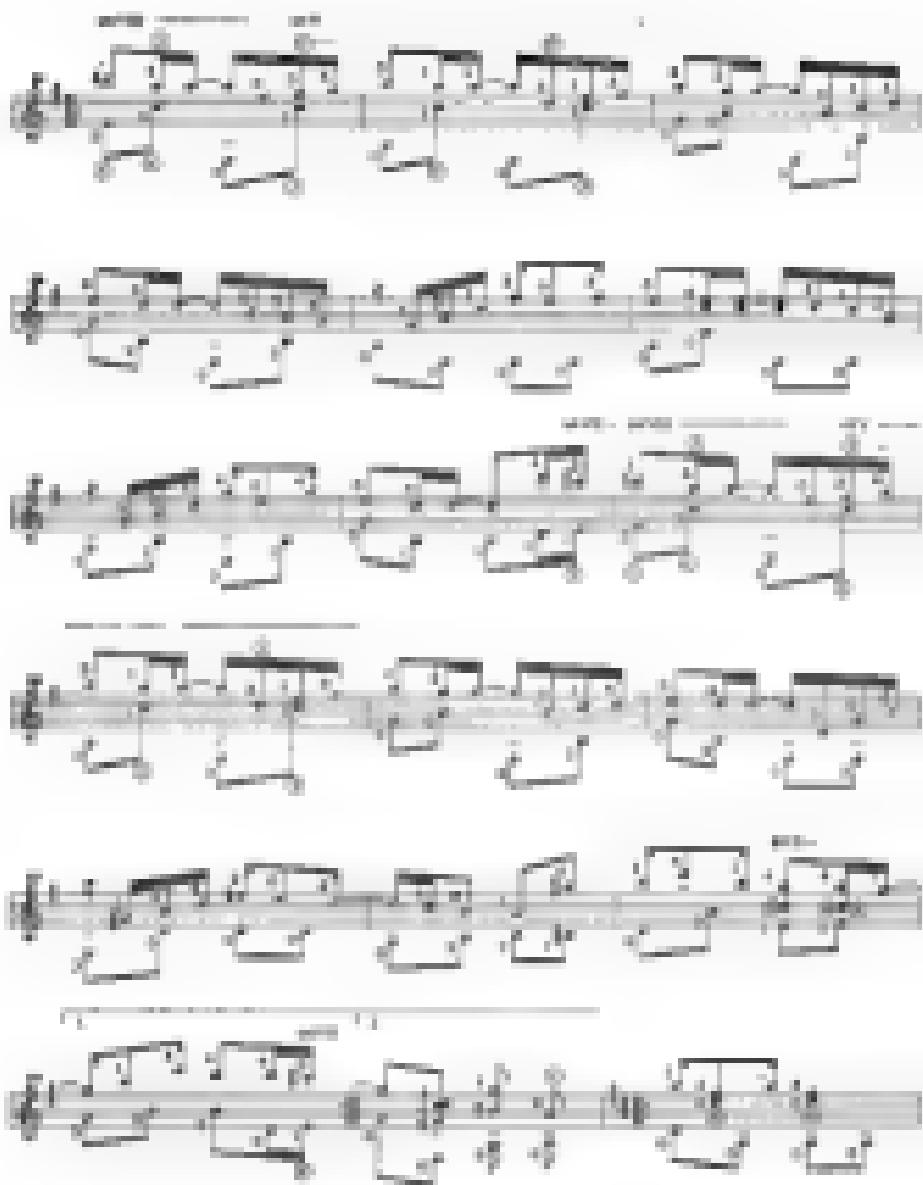
Arranged for piano by George De Forest

Slow

The sheet music consists of six staves of musical notation, likely for a piano or organ. The notation is in common time (indicated by 'Me = 7') and uses a treble clef. The music is divided into measures by vertical bar lines. The notes are represented by various symbols, including eighth and sixteenth note heads, and stems. The first staff begins with a single eighth note. The second staff starts with a sixteenth note followed by a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The fifth staff begins with a half note. The sixth staff begins with a quarter note.









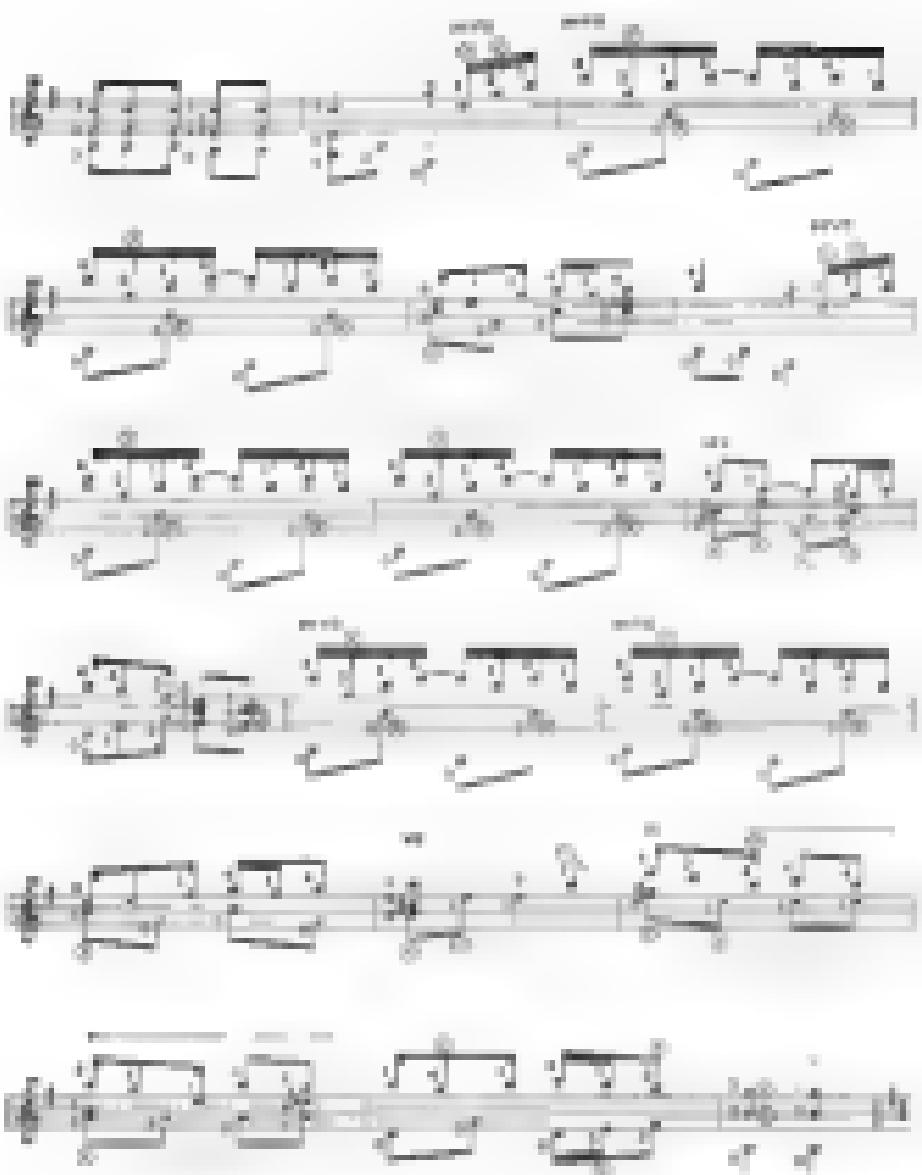
Original Rags

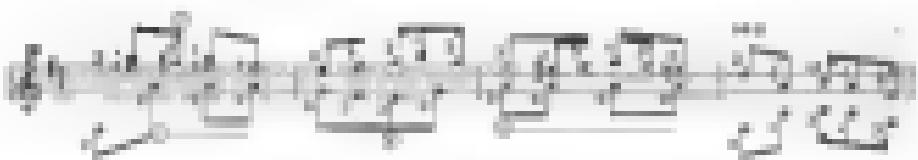
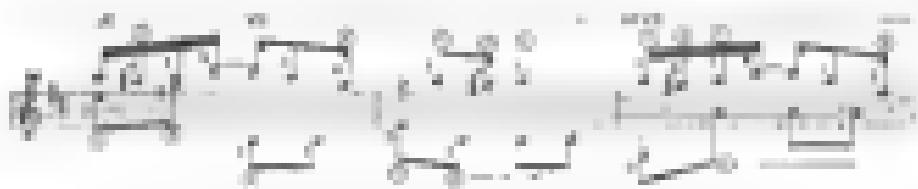
performed by Scott Appleton
arranged by Alan M. Dimock
downloaded from the Internet by Dennis De Groot

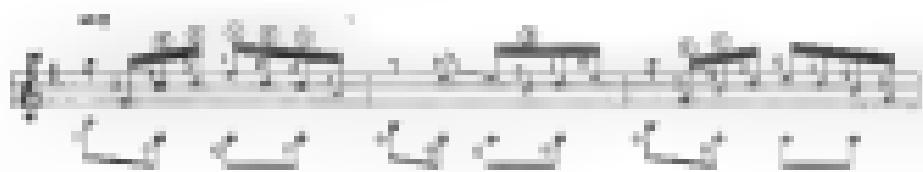
The sheet music consists of six staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature.











A Street From Alabama

March and Two Step

Music

Sheet Music

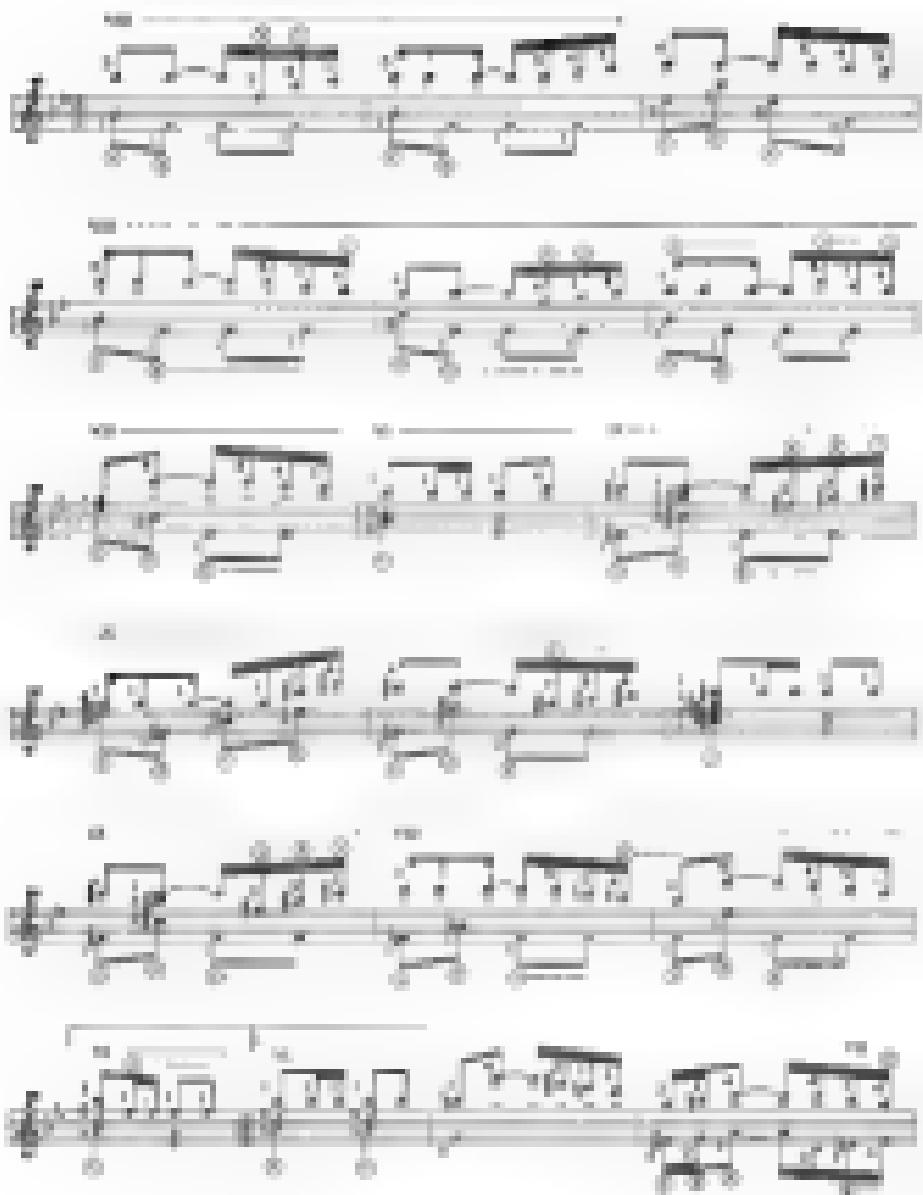
Music

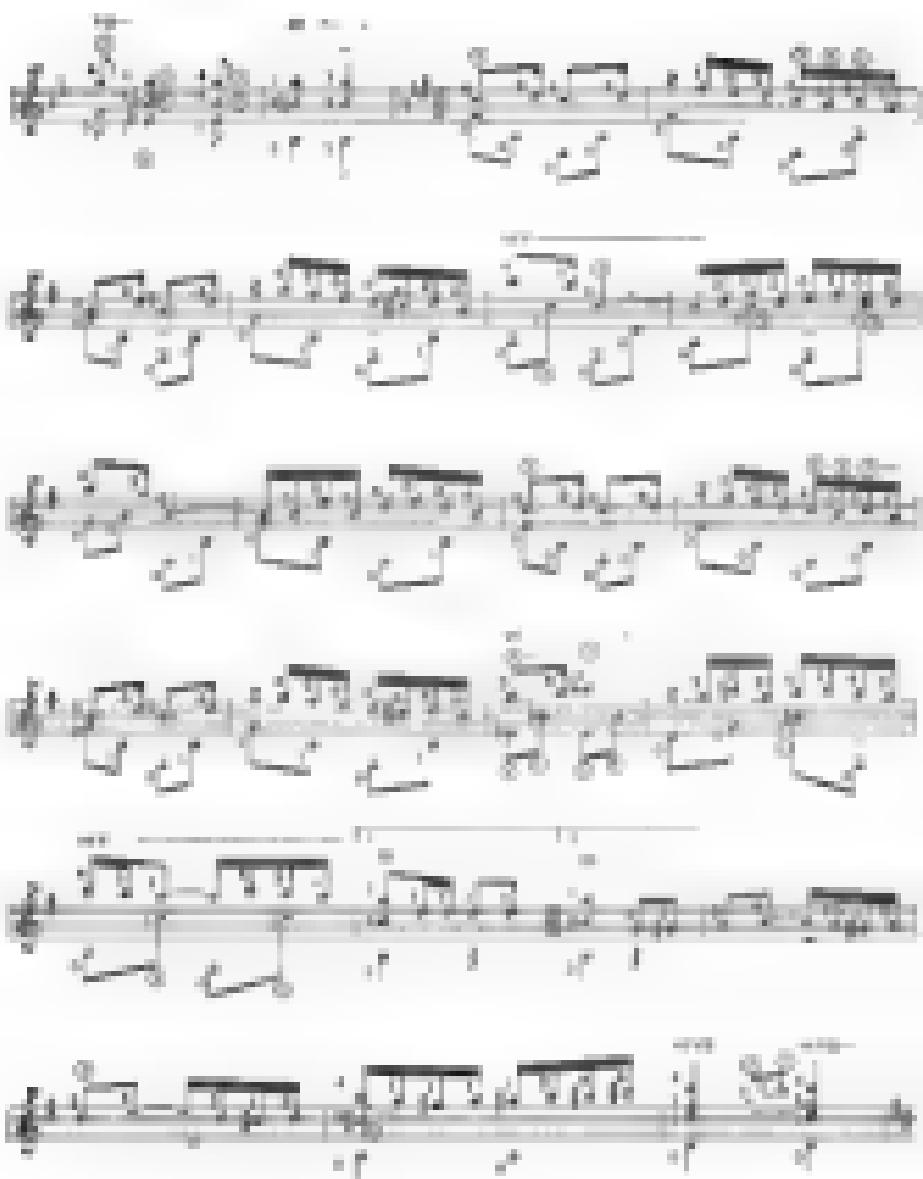
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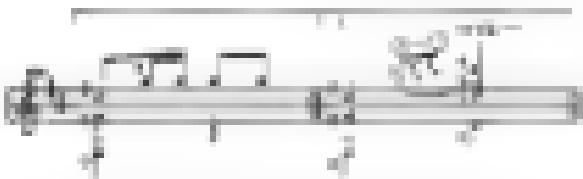
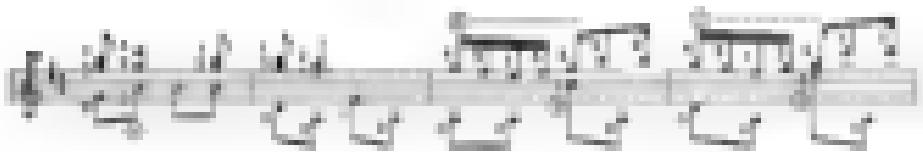
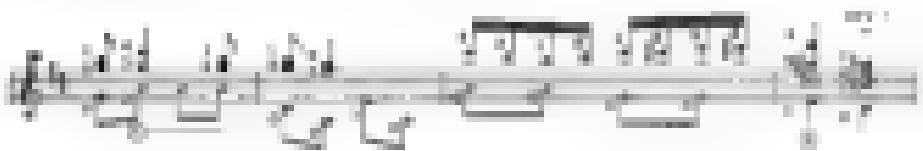
Download

The musical score consists of five staves of music, likely for two instruments. The top staff is labeled "Music" and the bottom staff is labeled "Music". The first three staves begin with a treble clef, while the fourth and fifth staves begin with a bass clef. The music is written in common time. The notation includes various note values such as eighth and sixteenth notes, along with rests. The score is divided into measures by vertical bar lines. The overall style is a march or two-step, as indicated by the title.









The project has been
registered in several
international registries

Blink's Waltz

W.M.B.

Sonor Septet

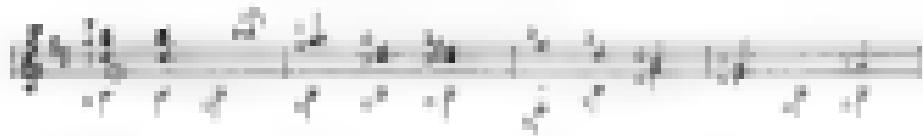
(arranged for piano-vocal ensemble by Maxine)

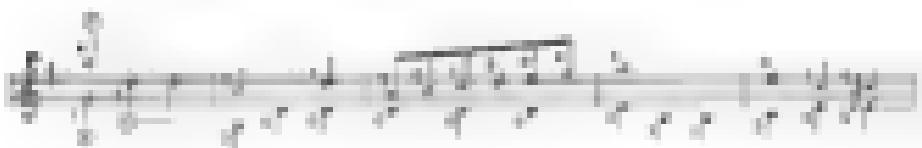
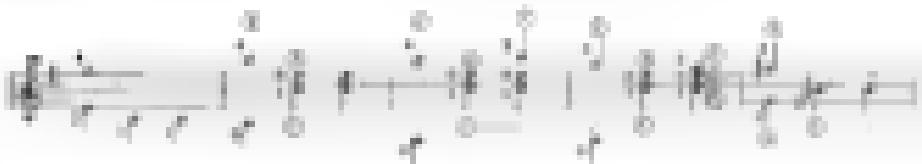
The musical score for "Blink's Waltz" is arranged for a Sonor Septet. It features six staves of musical notation, each with a specific instrument assignment:

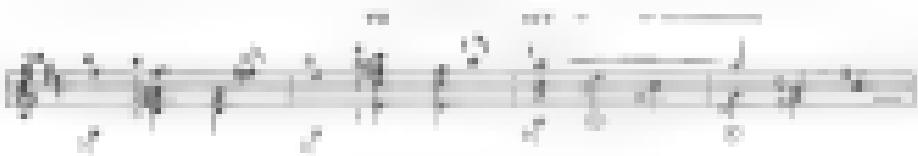
- Staff 1: Bassoon
- Staff 2: Trombone
- Staff 3: Clarinet
- Staff 4: Bassoon
- Staff 5: Trombone
- Staff 6: Clarinet

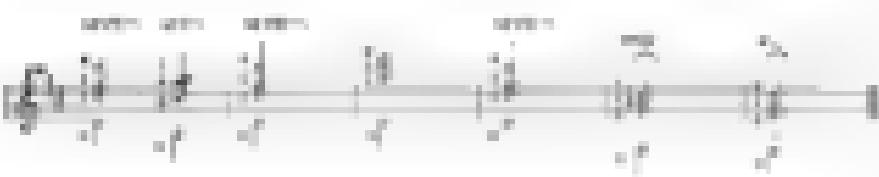
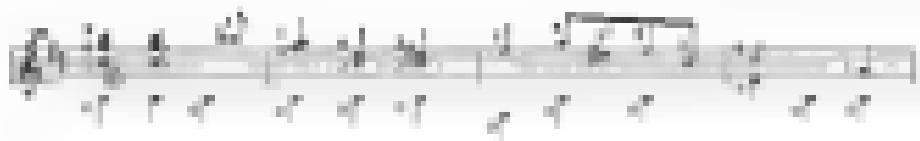
The score begins with a dynamic marking of **Forte** (**F**) and includes several measures of music. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various dynamics. The bassoon parts (Staff 1 and Staff 4) provide harmonic support, while the trombones (Staff 2 and Staff 5) and clarinets (Staff 3 and Staff 6) contribute melodic lines.











The program has not
been in constant
use/upgrade.

Responsibly Arranged by Scott Van Pelt

Rosebud March

Piano D.C.
D.C. = D.F.

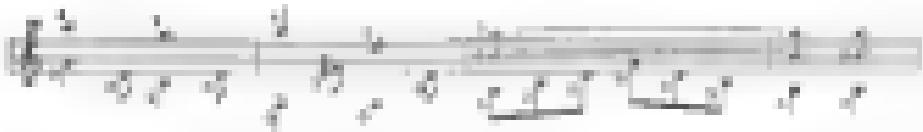
Scott Apple

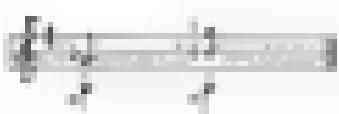
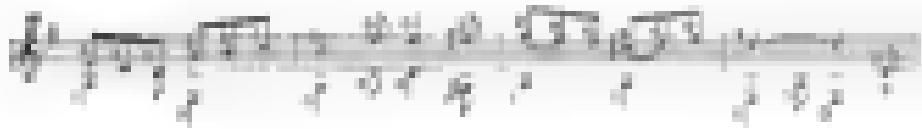
Arranged by Scott Van Pelt

Trumpet Major

The musical score consists of five staves of music for trumpet major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a continuous sequence of eighth-note chords. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a continuous sequence of eighth-note chords. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a continuous sequence of eighth-note chords. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a continuous sequence of eighth-note chords. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a continuous sequence of eighth-note chords. The music is arranged in a repeating pattern of two measures per staff.







Cleopatra

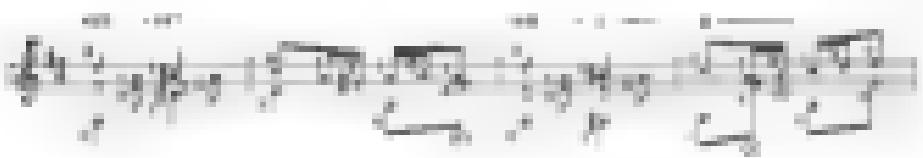
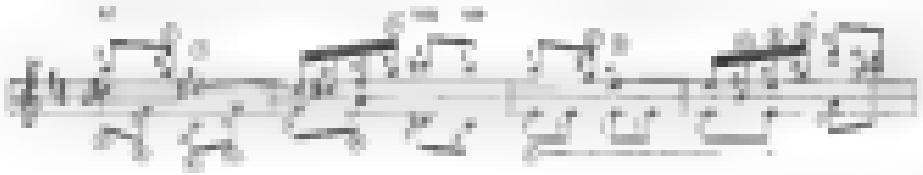
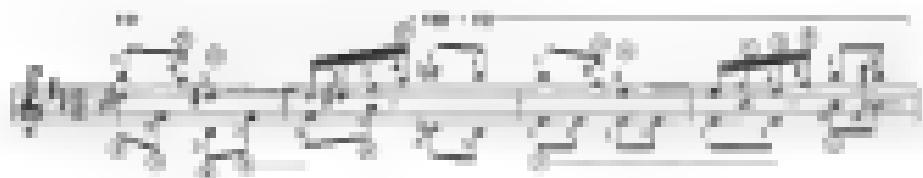
March and Fan-Dance

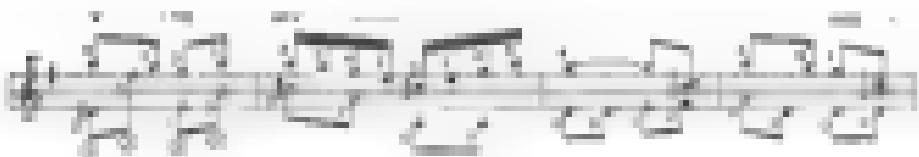
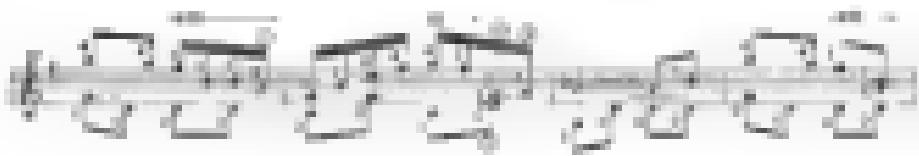
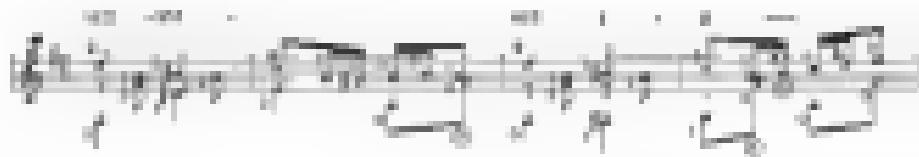
George F. Johnson

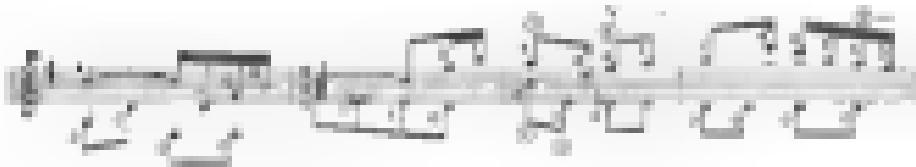
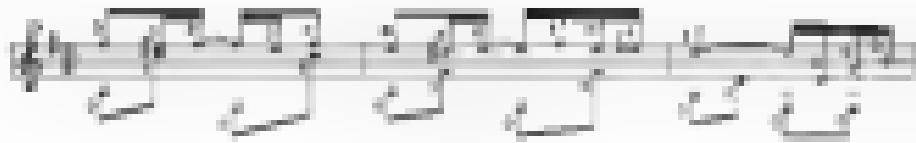
Scott Johnson

arranged for piano by Barbara Lee Chesser

The sheet music consists of five staves of musical notation for piano. The first three staves are in common time (indicated by a 'C') and feature a treble clef. The fourth and fifth staves are in 2/4 time (indicated by a '2/4') and feature a bass clef. The music includes various dynamics such as 'soft' (p), 'moderately soft' (pp), 'moderately strong' (f), and 'strong' (ff). The notation is primarily composed of eighth and sixteenth note patterns, with some quarter notes and rests interspersed. The piano part includes both treble and bass staves, with the bass staff often providing harmonic support through sustained notes or simple chords.





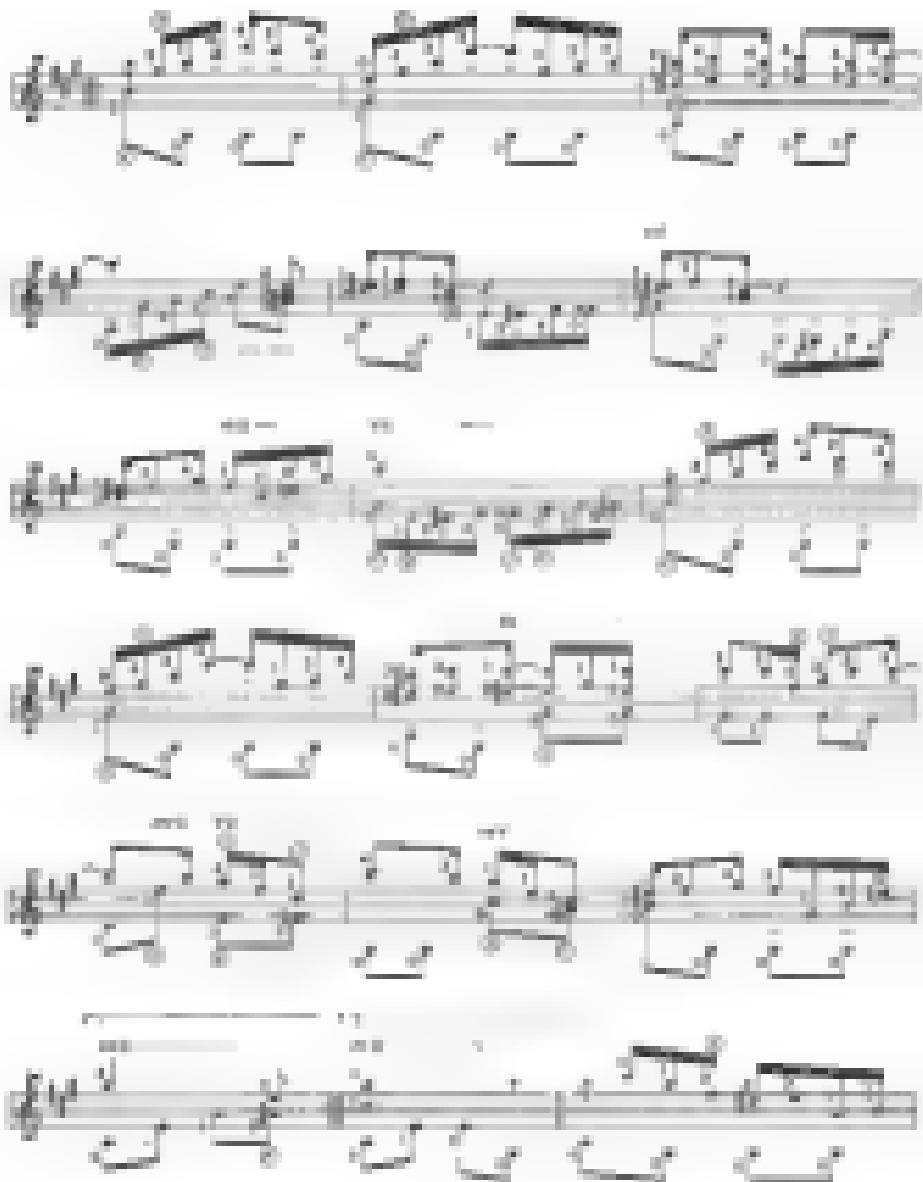


Gladiolus Rag

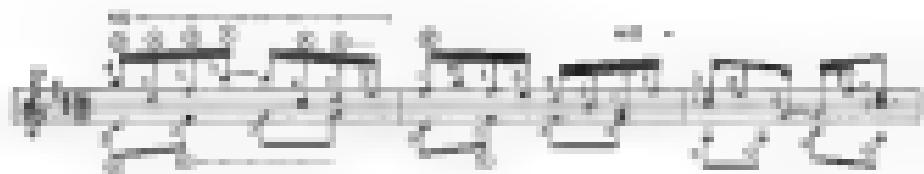
Sheet Music

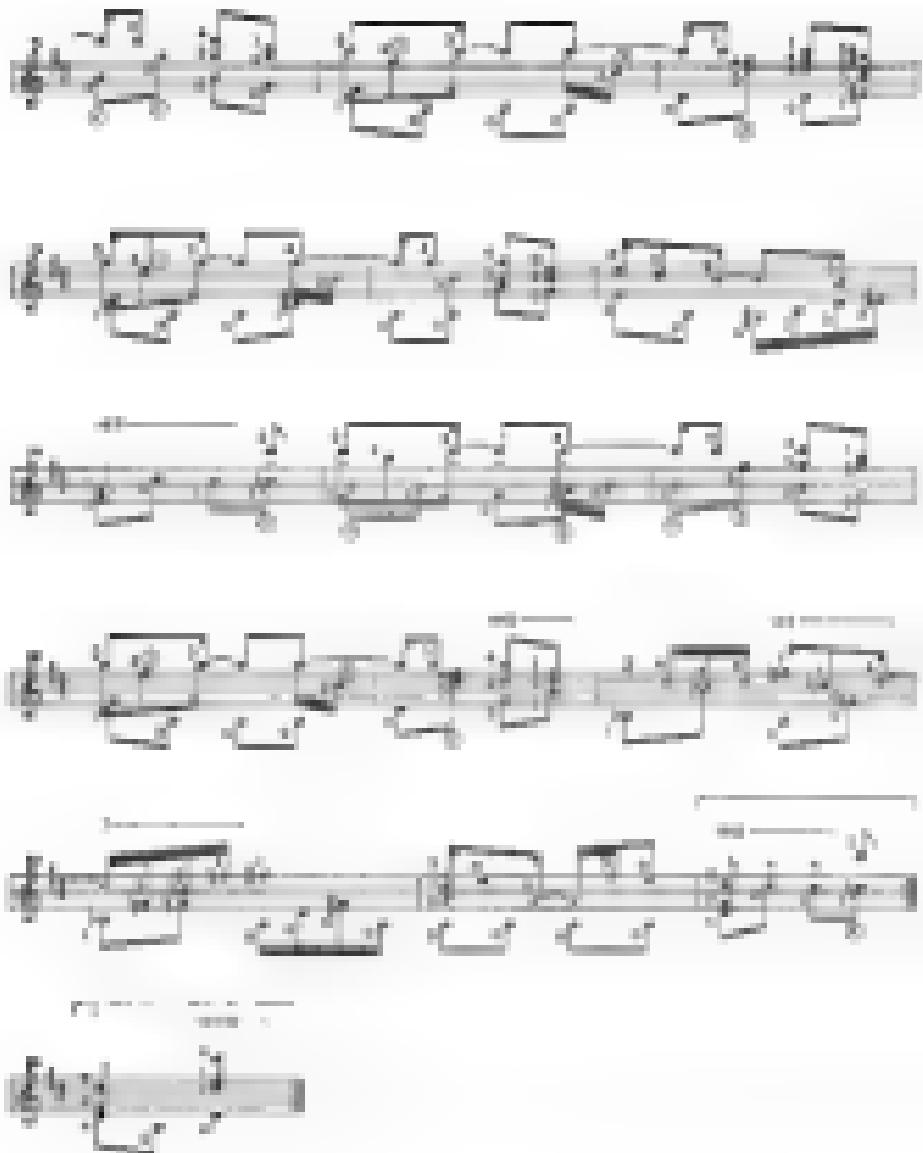
arranged for piano by Edward H. Gandy

Slow March Tempo









Palm Leaf Rag

4/4

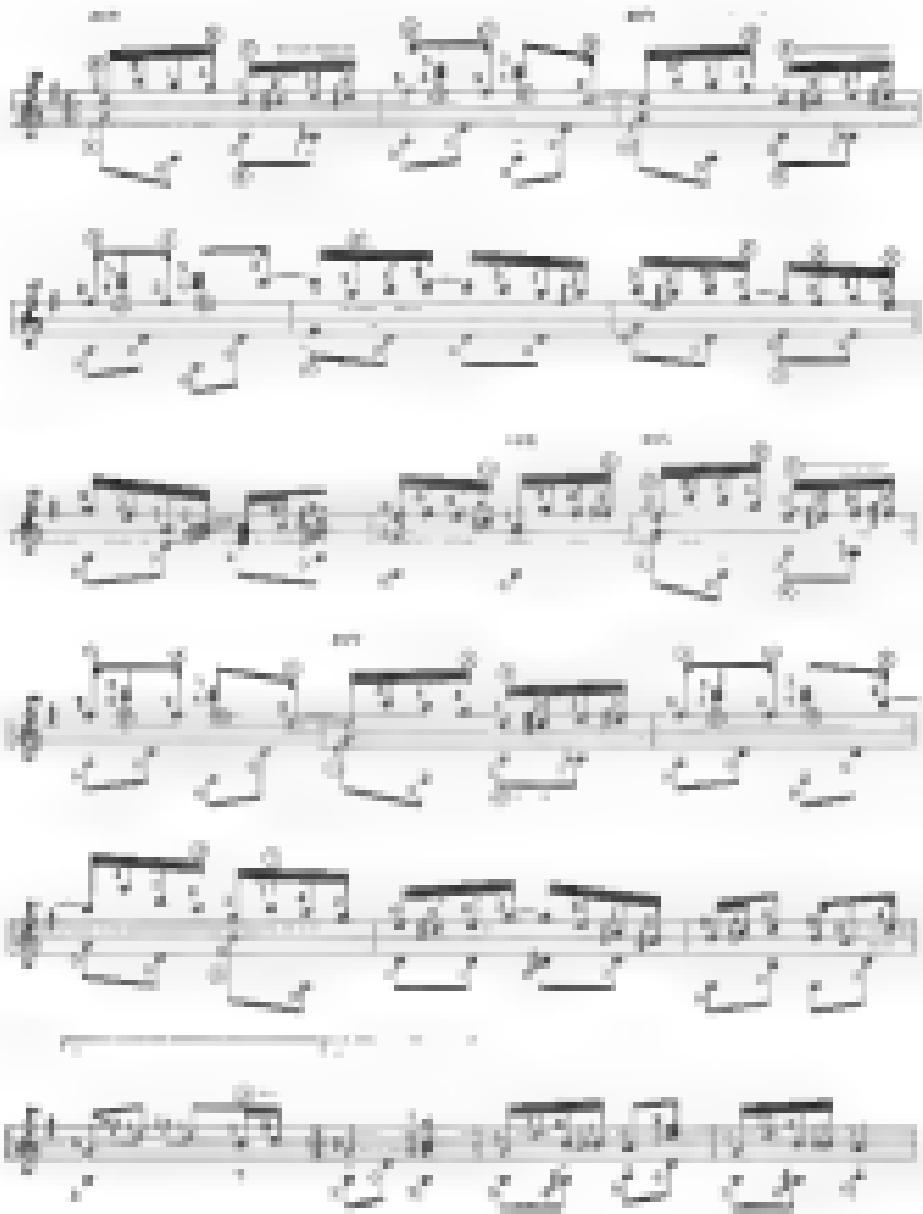
Play & Listen Now

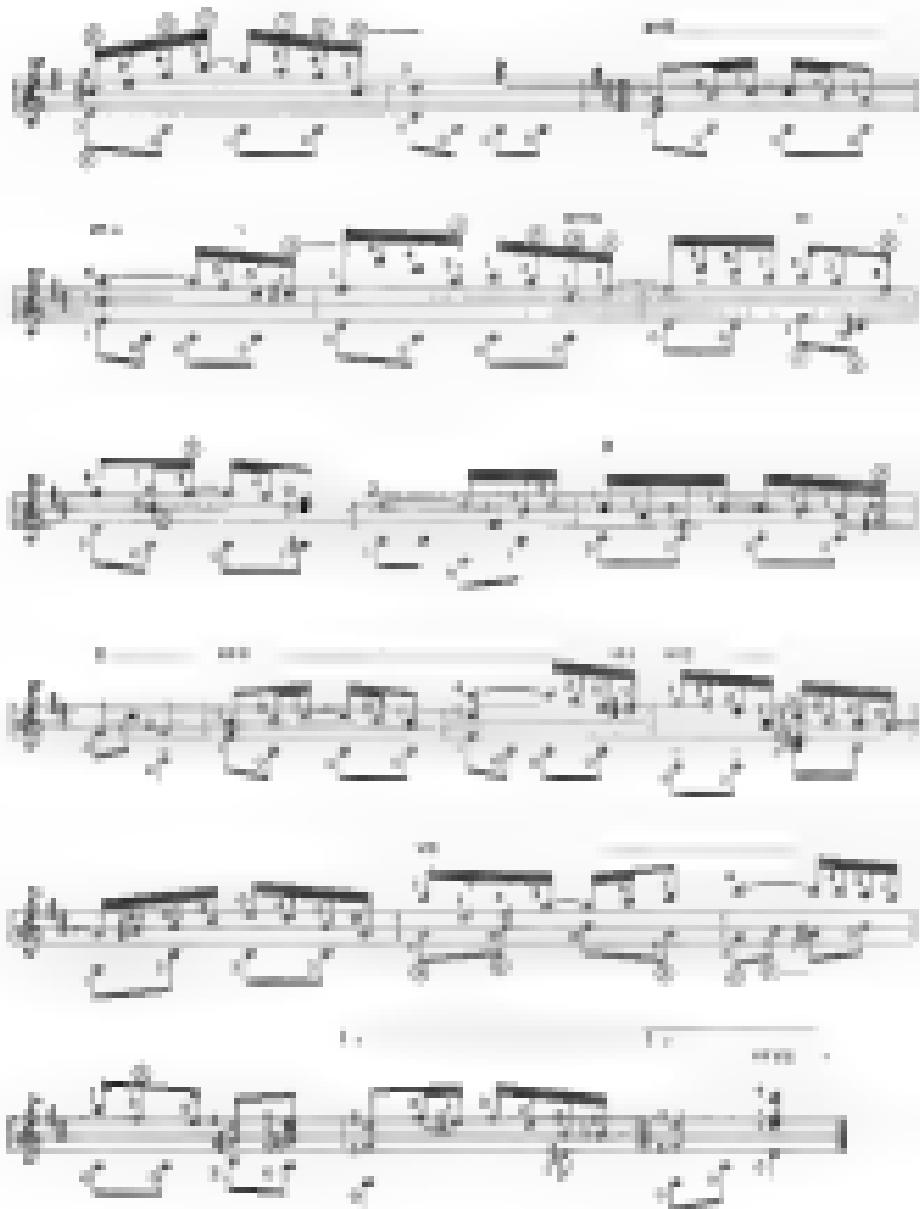
Brent Appleby

arranged for piano by Glenn DeGarmo

The sheet music consists of five staves of musical notation for piano. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. The notation includes several measure repeat signs and endings, indicating complex harmonic structures typical of ragtime compositions.

A page of musical notation for a single instrument, likely a woodwind or brass, featuring five staves of music. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The first four staves begin with a treble clef, while the fifth staff begins with a bass clef. Measure lines are present above the first, third, and fourth staves. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth note patterns.





Play your best
Get them to play
and want page 100

Harmony Club Waltz

John Appleby

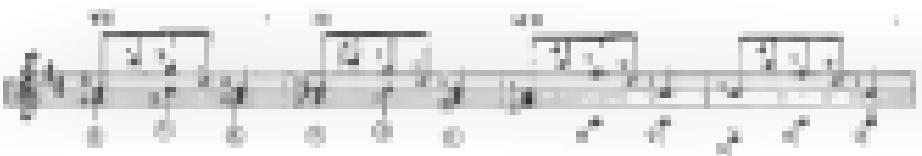
Original Melody by George W. Macrae

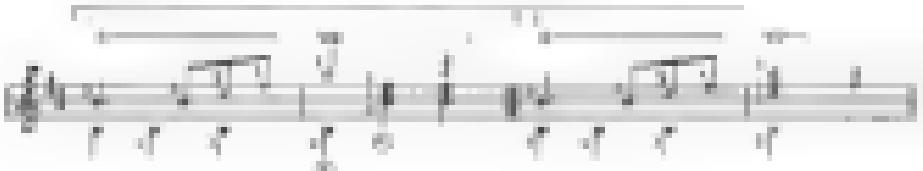
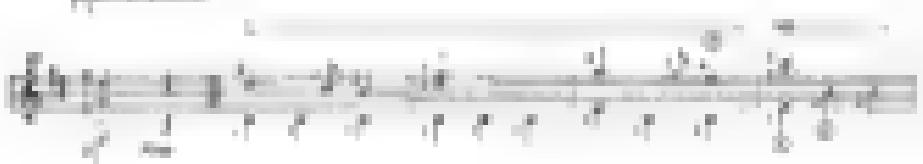
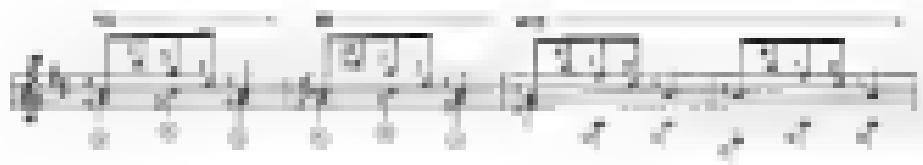
Music by

Adams

Arranged

The sheet music consists of five staves of musical notation. The first four staves are in common time (indicated by a 'C') and the fifth staff is in waltz time (indicated by a 'W'). The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. The music is divided into measures by vertical bar lines. The first staff features a prominent bass line with eighth-note patterns. The second staff contains a melody line with eighth-note chords. The third staff continues the melodic line with eighth-note chords. The fourth staff follows a similar pattern. The fifth staff, which is in waltz time, begins with a bass line consisting of eighth-note chords. The overall style is characteristic of a waltz, with its distinct triple-time feel.





A handwritten musical score for three instruments: two violins and cello. The score consists of six staves of music, each with a key signature of one sharp (F#) and common time. The violins play mostly eighth-note patterns, while the cello provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 12 are indicated above the staves. The manuscript is written in black ink on white paper.



A page of musical notation for a single instrument, likely a woodwind or brass, featuring five staves of music. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The first four staves begin with a dynamic instruction 'mf' (mezzo-forte). The fifth staff begins with a dynamic instruction 'f' (fortissimo) followed by the text 'O.S. or Picco'.

Something Daring

A Beginner Bluegrass

Steve Rother and Brett Headley

Arranged by guitar by Christian De Groot

128 BPM

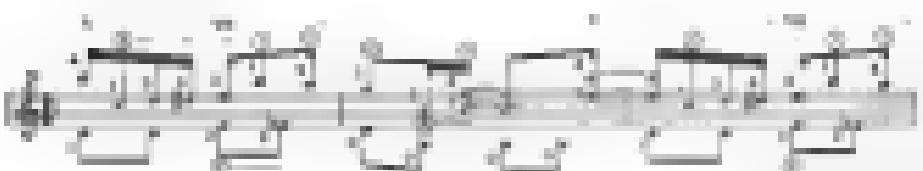
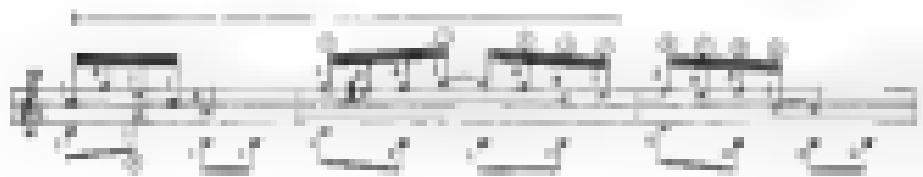
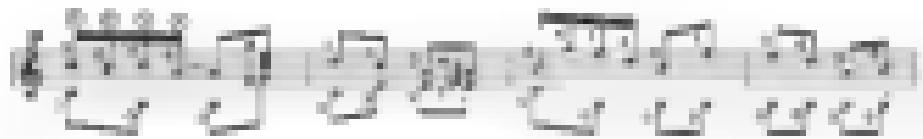
Bluegrass
Bluegrass

Bluegrass

The sheet music features six staves of musical notation for a single guitar. The notation is in common time (indicated by a 'C') and uses a standard staff with a clef. The tempo is set at 128 BPM. The music is divided into measures by vertical bar lines. Each measure contains a variety of note heads, including eighth and sixteenth notes, along with rests. The overall style is characteristic of bluegrass guitar playing.









Searchlight Rag

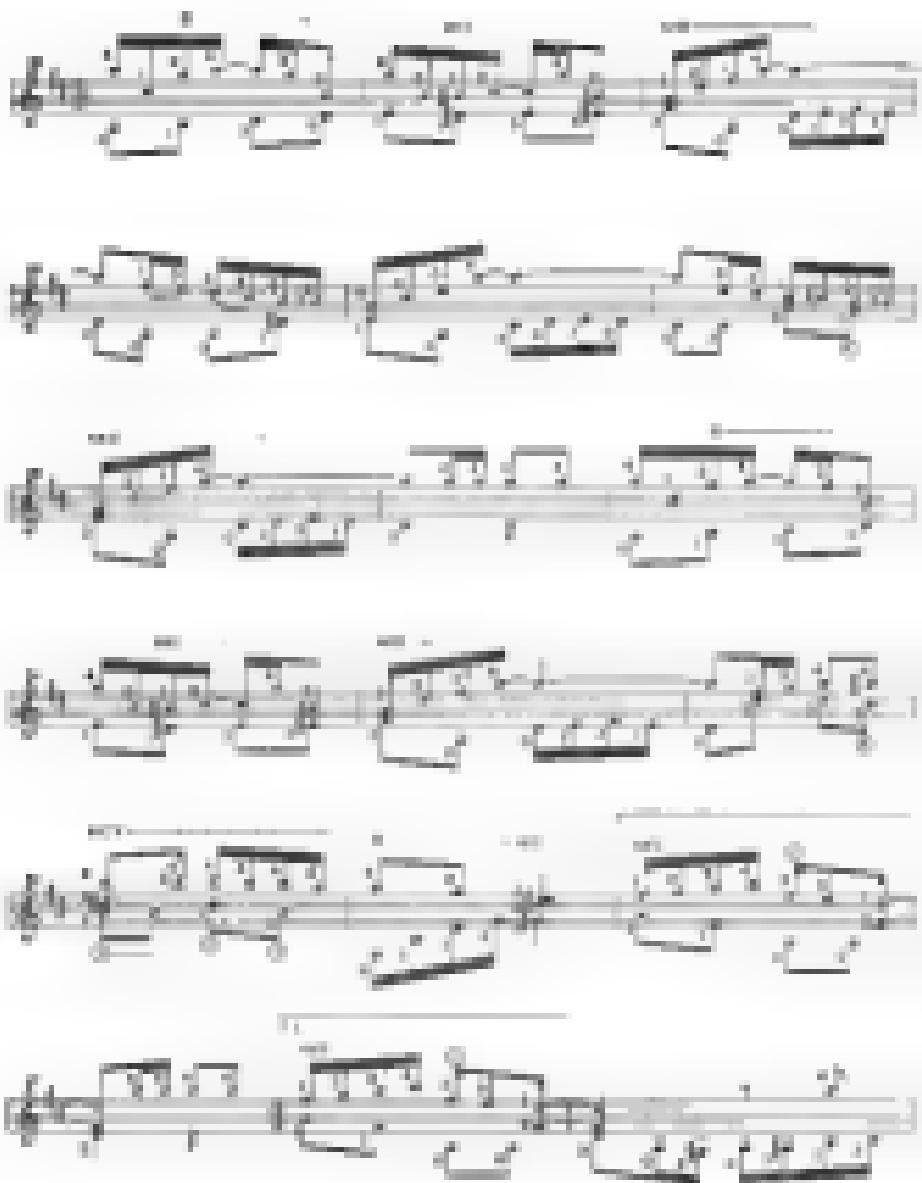
4/4 x 2

Slow March Tempo

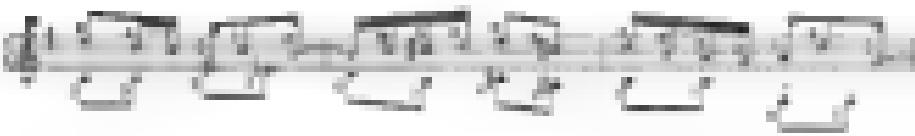
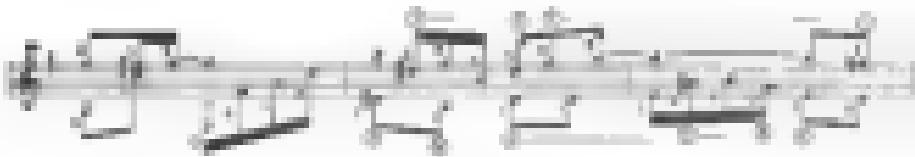
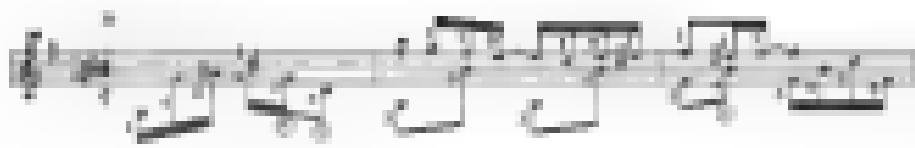
Score, Arranged

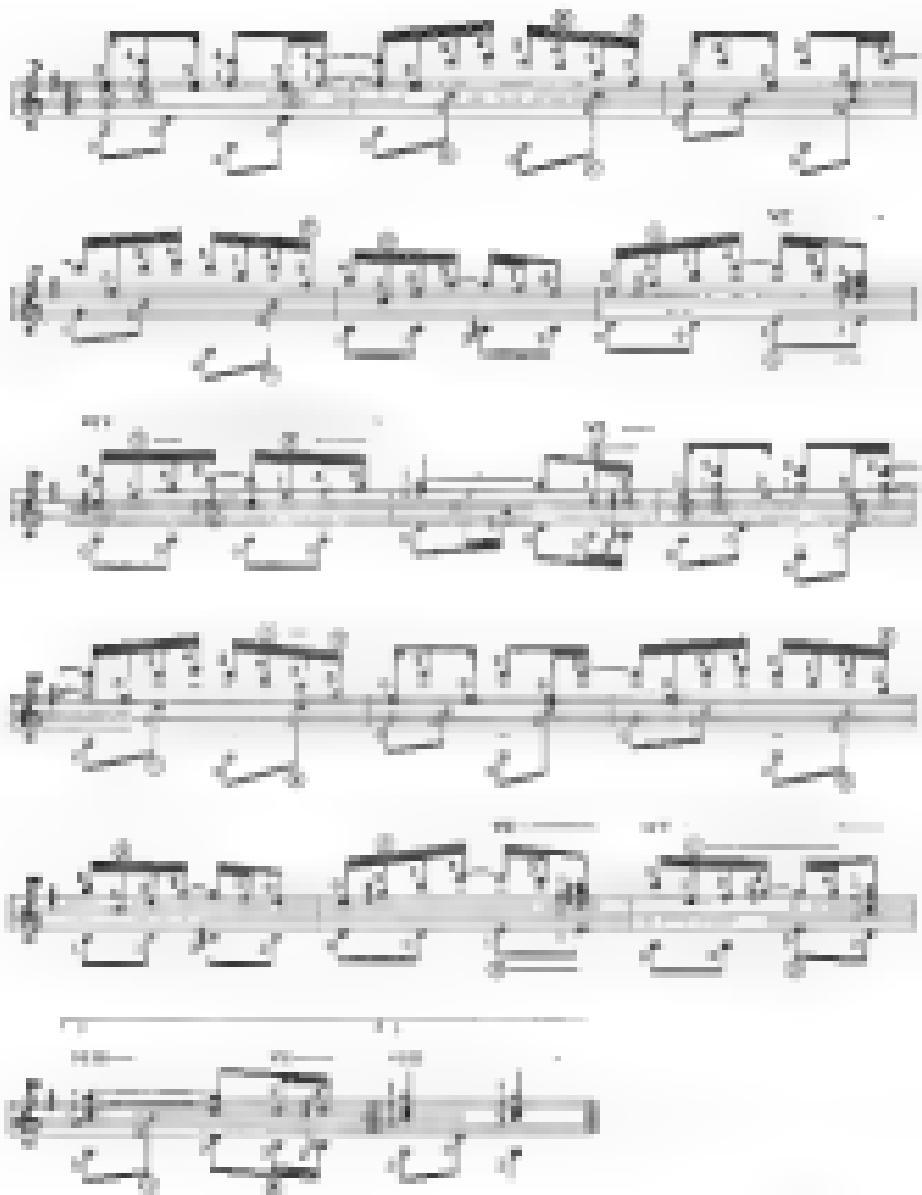
Conducted by George W. Johnson

The musical score consists of five staves of sheet music, each with a treble clef and a key signature of one sharp (F#). The first four staves are in common time (indicated by '4/4'), while the fifth staff is in 2/4 time (indicated by '2/4'). The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are placed above the staves at regular intervals. The score is arranged for a band or orchestra, likely featuring a brass section.









The Streamous Life

A Ragtime Five-Step

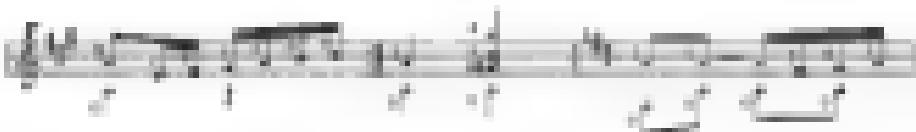
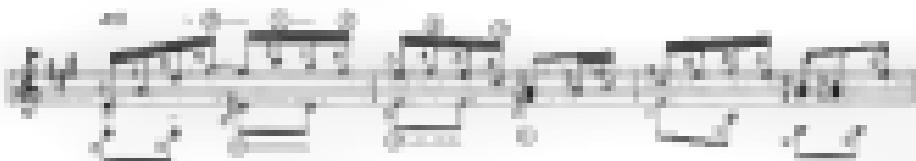
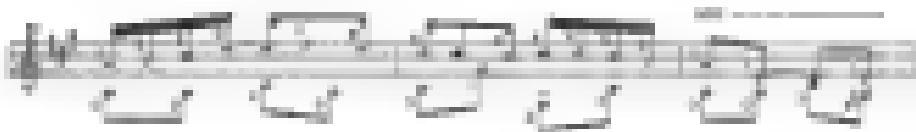
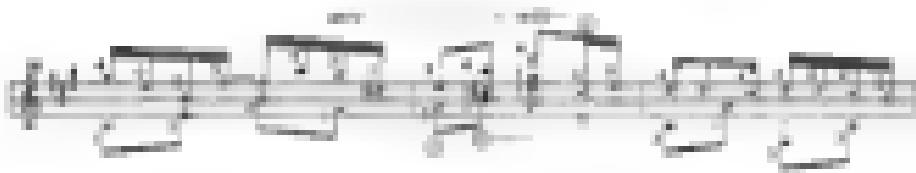
Sheet Music

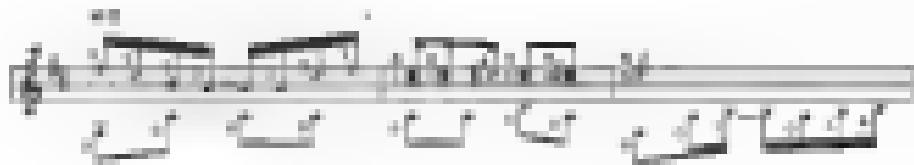
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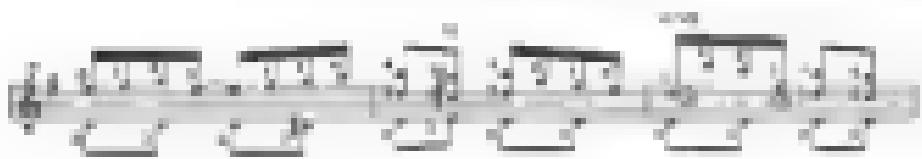
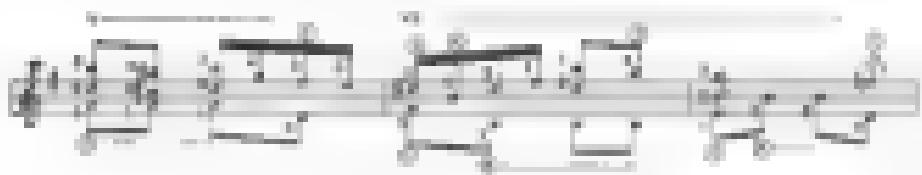
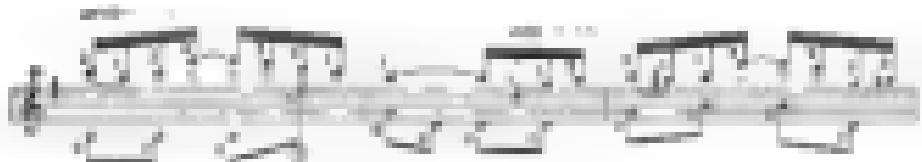
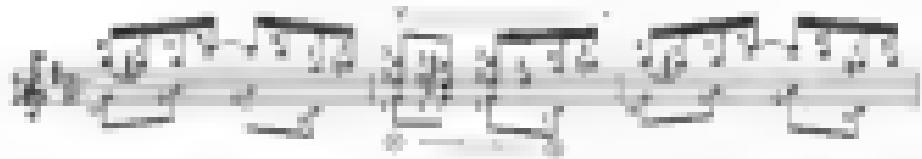
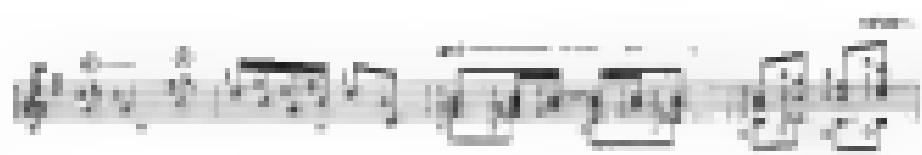
Wm. F. O'Neill

Musician

A musical score for 'The Streamous Life' featuring five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. The notation includes various dynamics like 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). The score is written for a single instrument, likely a piano or organ, with specific fingerings indicated by numbers above certain notes.







1 2

3 4

5 6

Scott Joplin's New Rag

160-180
180-200

Scott Joplin

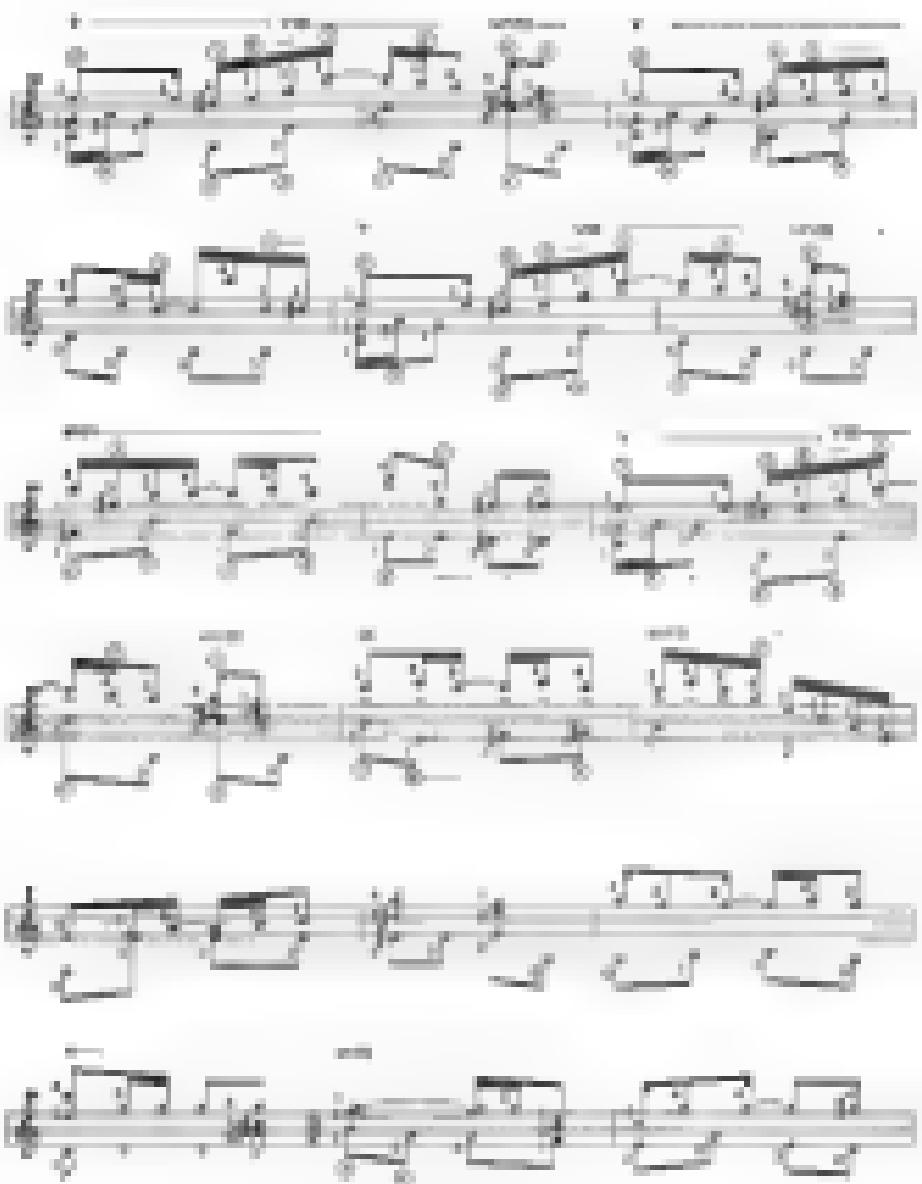
Arranged by John D. Clegg

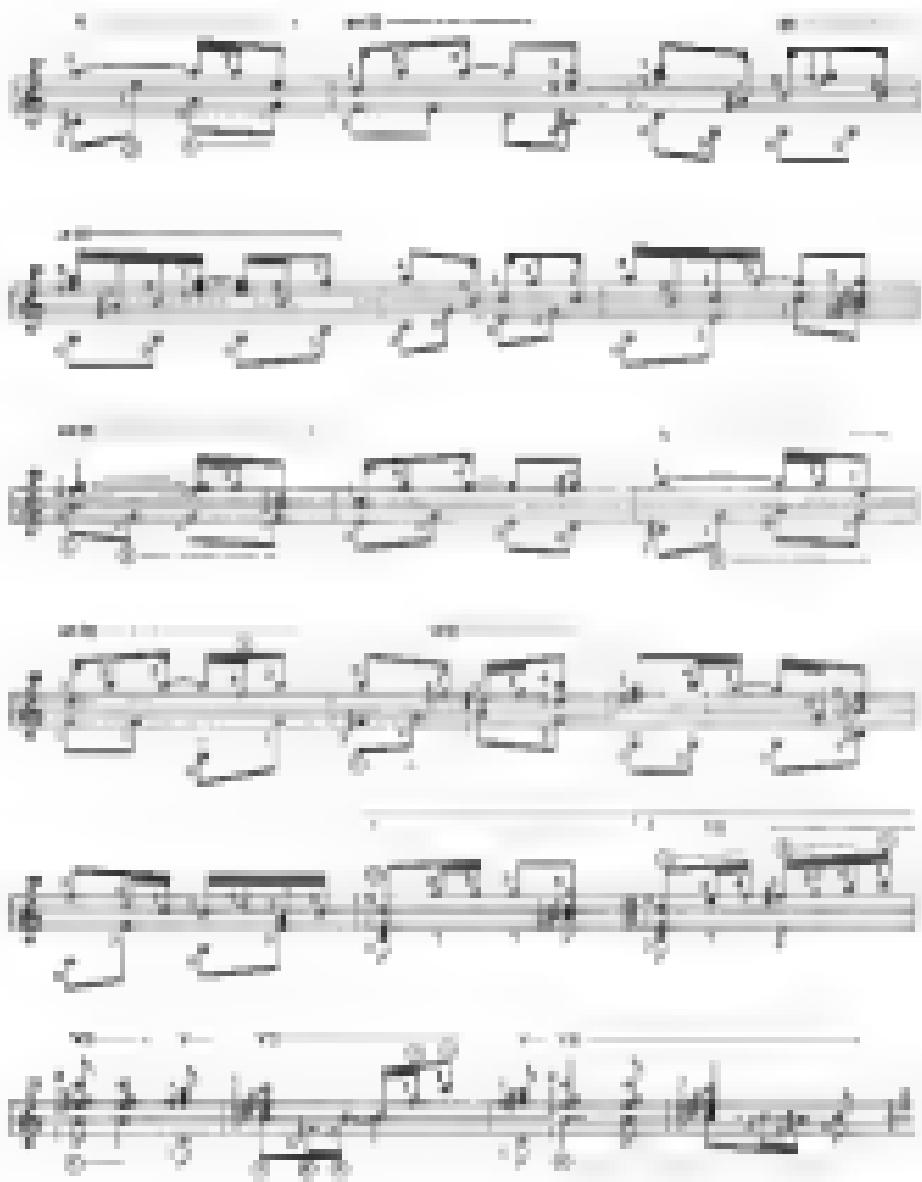
A Major, Moderate.

The sheet music consists of six staves of musical notation. The top staff is for the piano left hand, the middle staff is for the piano right hand, and the bottom four staves are for a single melodic line, likely a violin or similar instrument. The notation is in common time, with various note values including eighth and sixteenth notes. The key signature is A Major, indicated by a single sharp sign. The tempo is marked as 160-180 BPM for the left hand and 180-200 BPM for the right hand. The arrangement is described as "A Major, Moderate". The music is attributed to Scott Joplin and arranged by John D. Clegg.

11

11









The Ragtime Dance

A Step Four Four Step

4th ed.

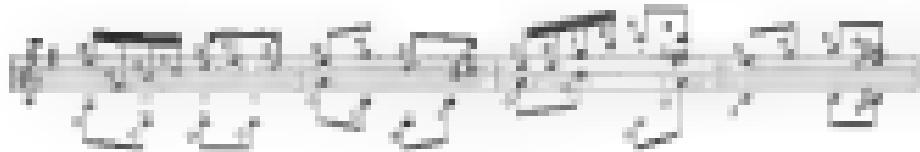
Great Symbols

Intermediate piano system in three

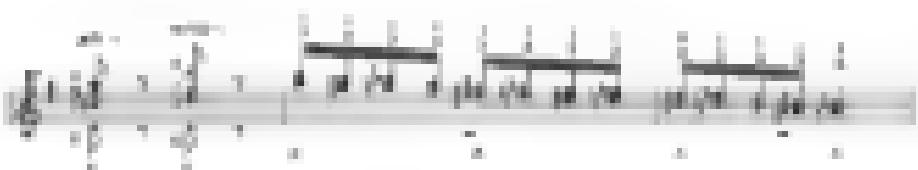
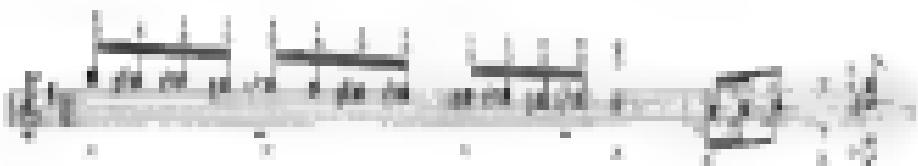
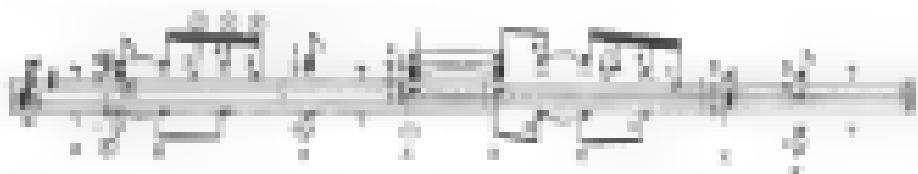
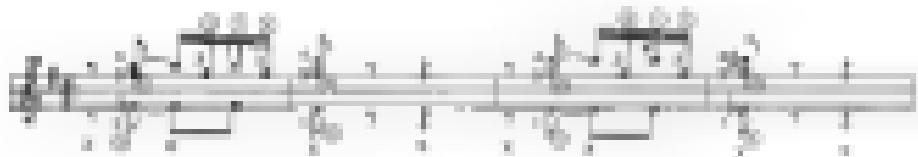
For You For

The sheet music consists of six staves of musical notation for piano. The notation is primarily in common time (indicated by a 'C') and uses quarter notes and eighth notes. The first staff is for the right hand (treble clef) and the second staff is for the left hand (bass clef). The third staff is a repeat sign, indicating a return to the previous section. The fourth staff is another repeat sign. The fifth staff is for the right hand and the sixth staff is for the left hand. The music is divided into measures by vertical bar lines. The notation includes various rhythmic patterns such as eighth-note pairs and sixteenth-note groups. The overall style is characteristic of early 20th-century ragtime music.

A page of musical notation for a single instrument, likely a woodwind or brass, featuring six staves of music. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature changes throughout the piece, indicated by various sharps and flats. The music includes several measures of eighth-note patterns, a section with sixteenth-note patterns, and a final section with eighth-note patterns.



Notes
In the second page the following performance suggestion is given: "The steady bowed effect of 'Dappo' can prove difficult since the kind of sustained bowing requires the bows, whenever they move, 'slipping' against the strings. This is particularly true if the bows are too heavy or if the player has not learned to control his bowing. The solution is to use a light bow, or a good substitute for it, such as a small feather, or the pencil mentioned in an earlier section, for bowing, holding it loosely over the instrument's body. The general movement is governed by effect rather than by force, demanding the use of the hand muscles."





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by default one
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Reflection Rag

Syncopated Melody

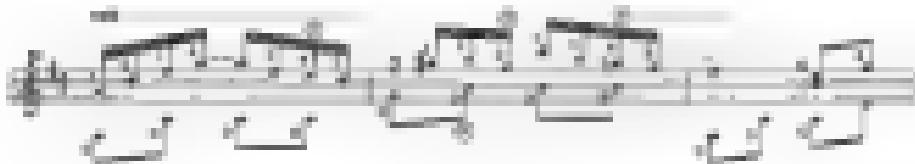
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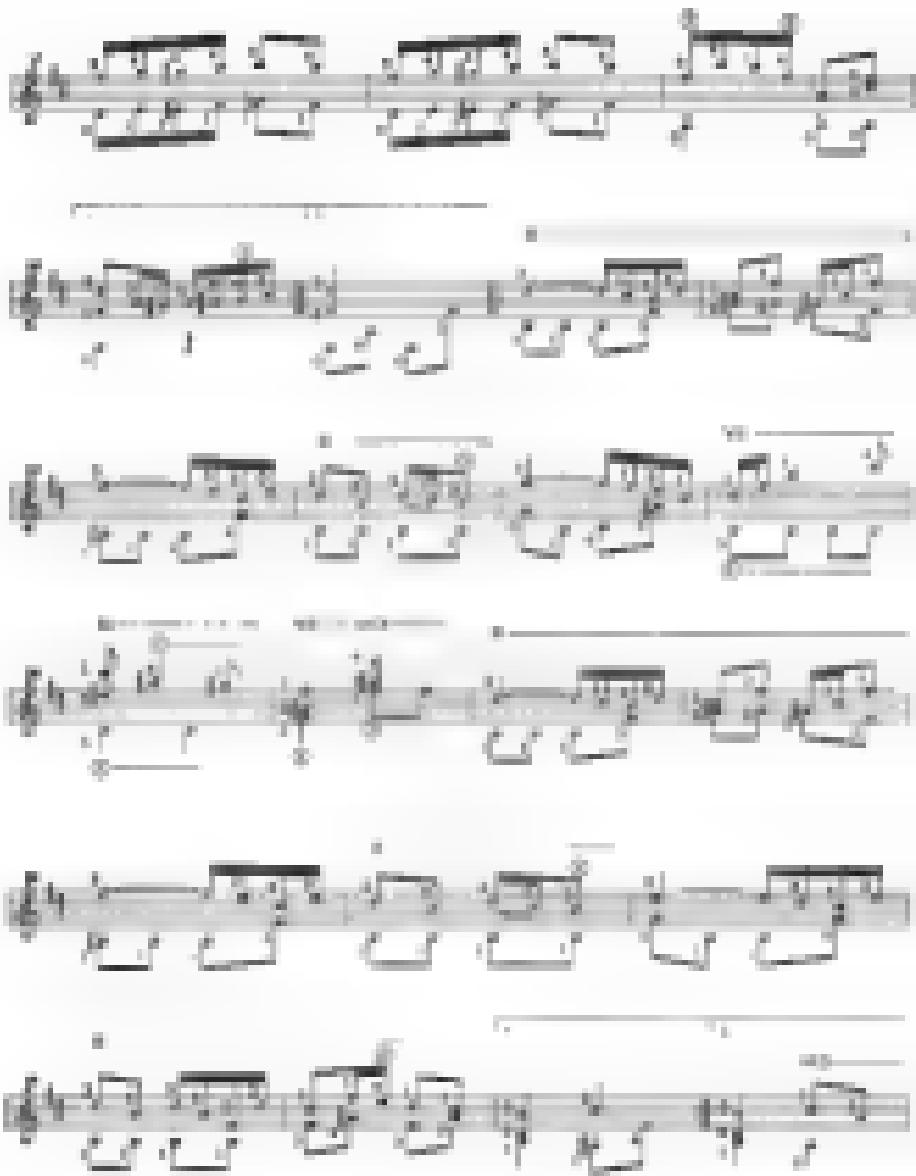
Sheet Music

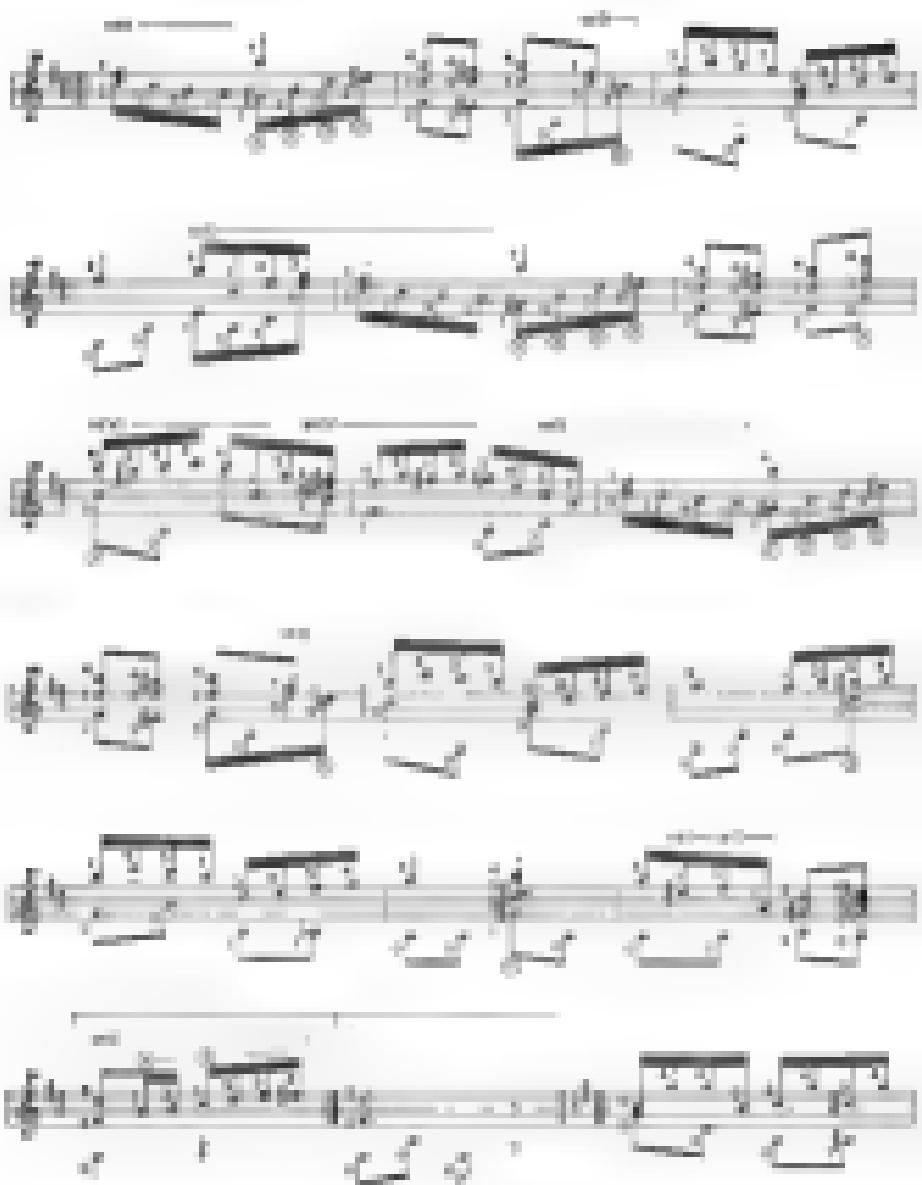
Two-Handed Trumpet

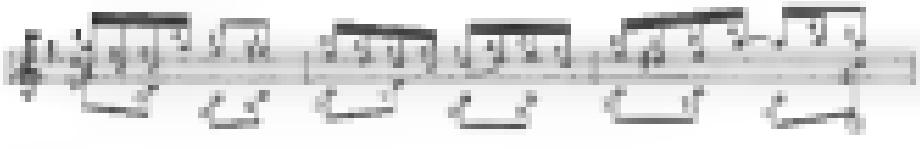
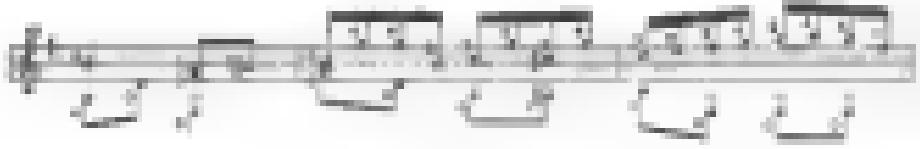
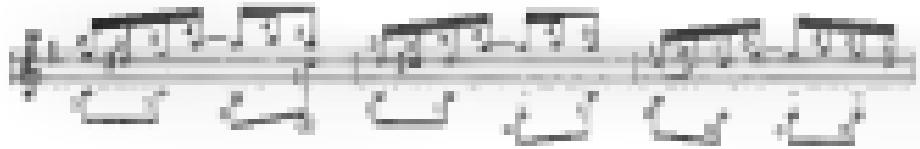
Copyright 1920 by George M. Cohan

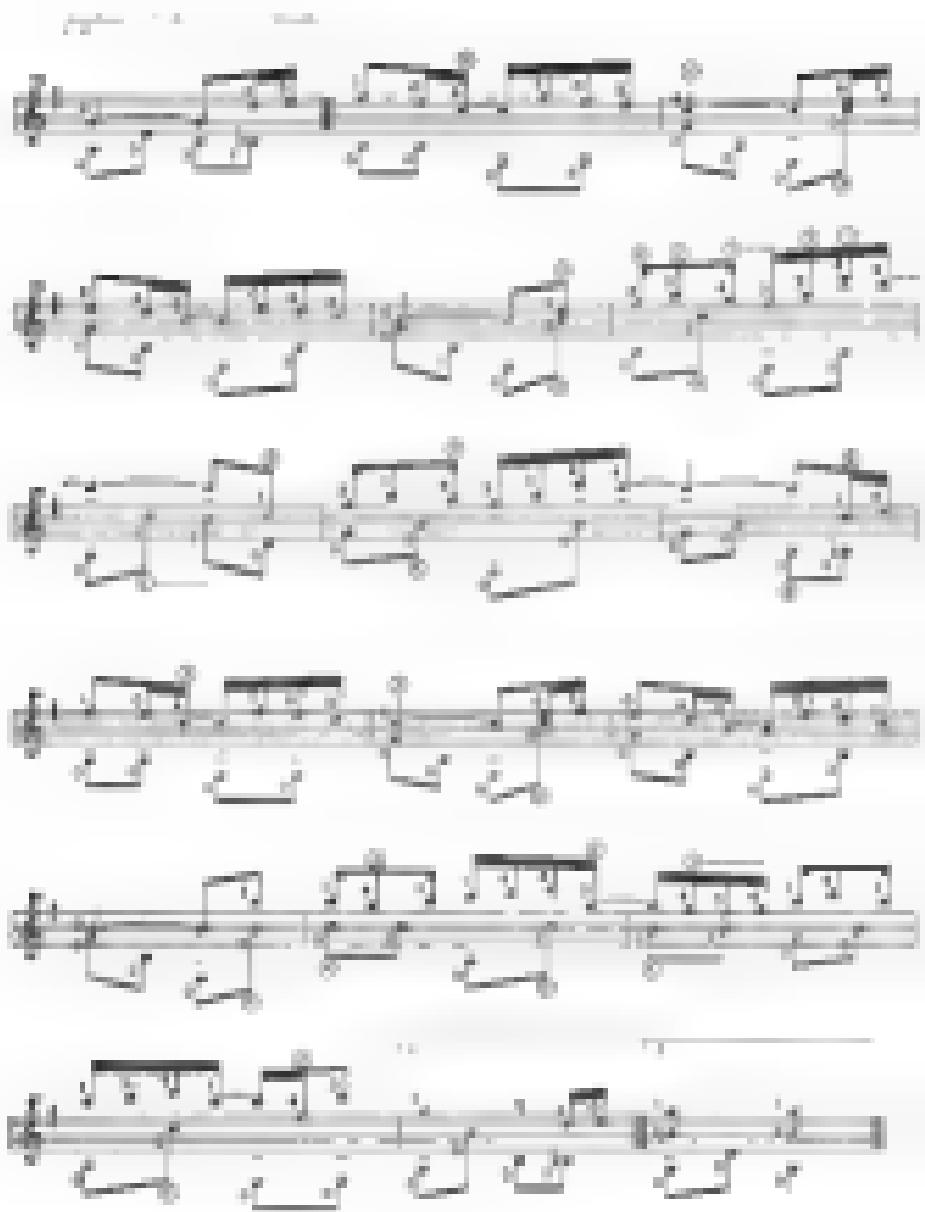
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The Sycamore

A Concert Bag

Sheet Music

arranged for piano by Wm. H. Smith

Major C
Guitar

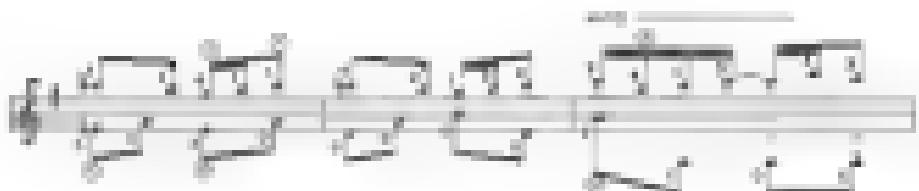
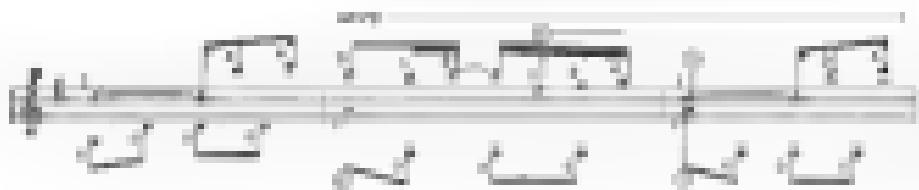
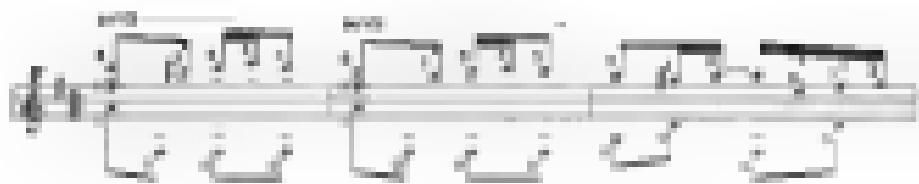
String Triad

Score

10

1920

The sheet music consists of six staves of musical notation. The top staff is for the guitar (Major C). The second staff is for the string triad. The third staff is for the piano (Score). The fourth staff is for the piano (10). The fifth staff is for the piano (1920). The bottom staff is for the piano (1920).







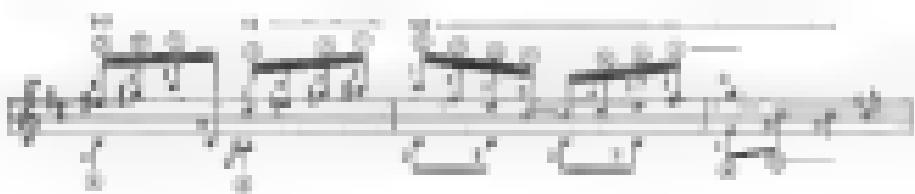
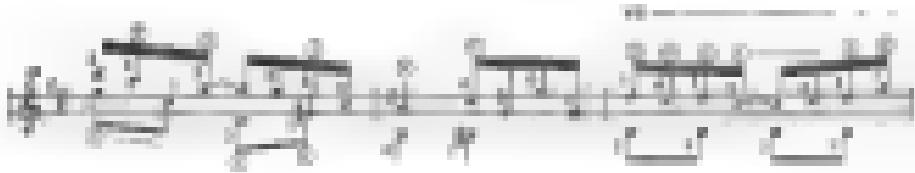
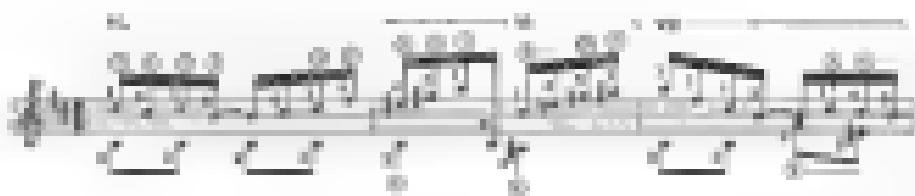
Silver Swan Rag

Sheet 10

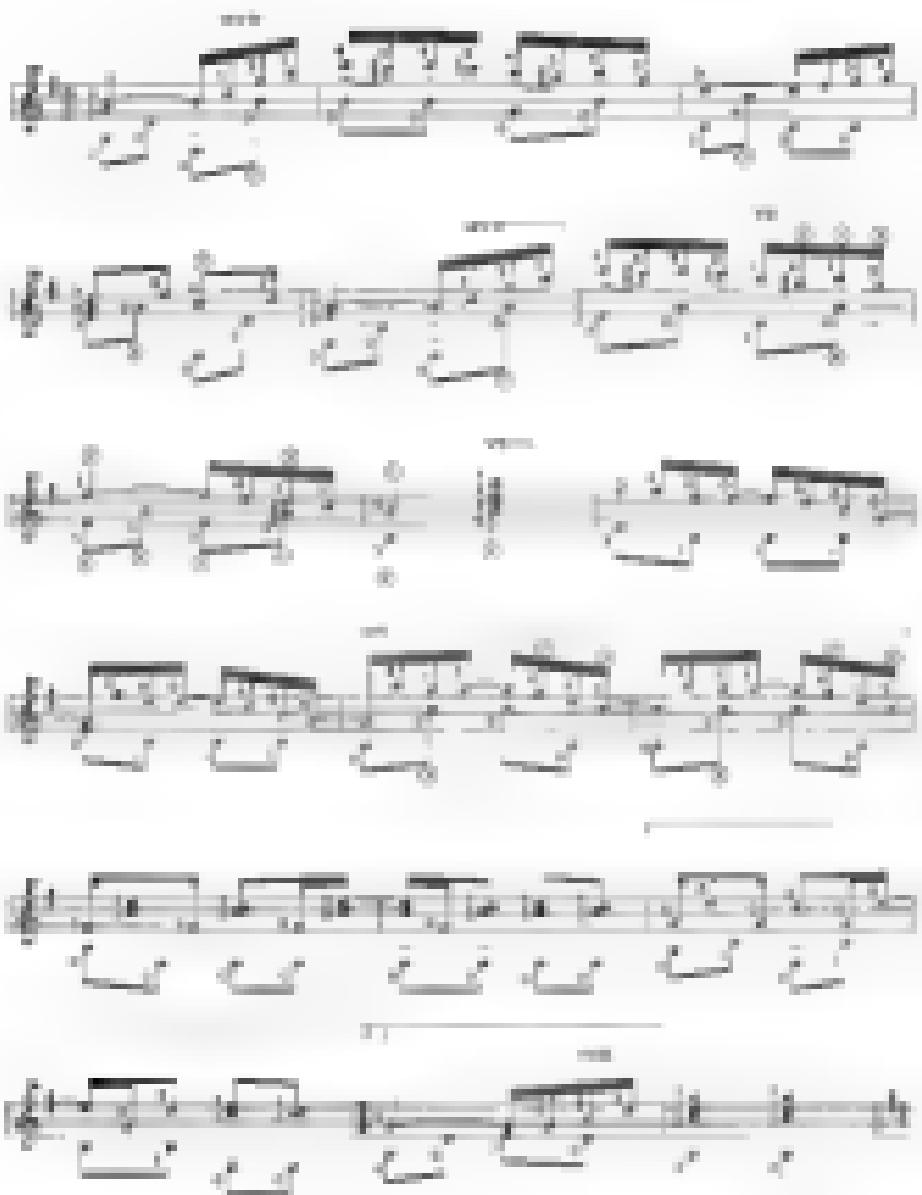
arranged by Scott Joplin
from the original by Scott Joplin

for Band Drums

The musical score consists of five staves of band drum notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation uses vertical stems and horizontal dashes to represent the strokes of the drumsticks. The first staff starts with a sixteenth-note rest followed by a eighth-note stroke. The second staff starts with a sixteenth-note stroke followed by a eighth-note rest. The third staff starts with a eighth-note stroke followed by a sixteenth-note rest. The fourth staff starts with a eighth-note stroke followed by a sixteenth-note rest. The fifth staff starts with a eighth-note stroke followed by a sixteenth-note rest.



A five-line musical staff for a woodwind instrument, likely oboe or bassoon, featuring a treble clef, a key signature of one sharp (F#), and a tempo marking of 'P' (Presto). The staff contains six measures of music with various note heads and stems, some with vertical dashes and horizontal strokes.





Pleasant Moments

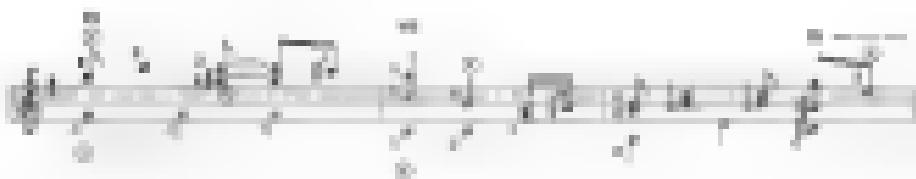
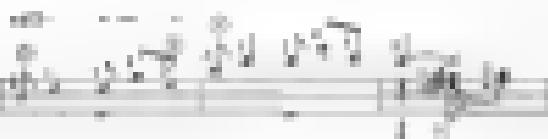
Augustin Rohr

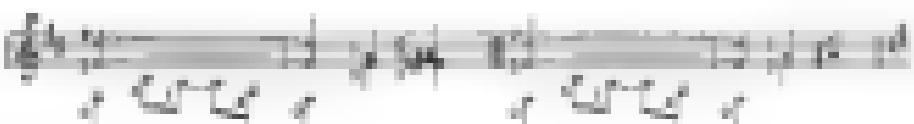
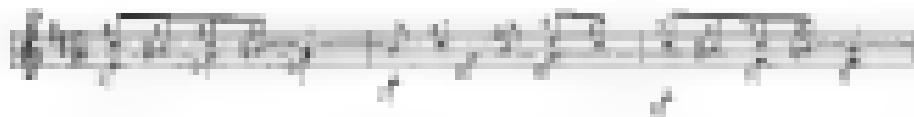
Sheet Music

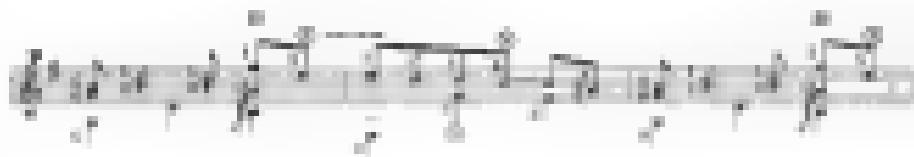
Tempo: G
Adagio

arranged for piano by George De Chauve

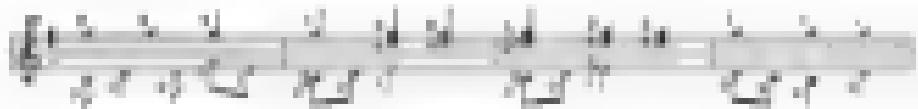
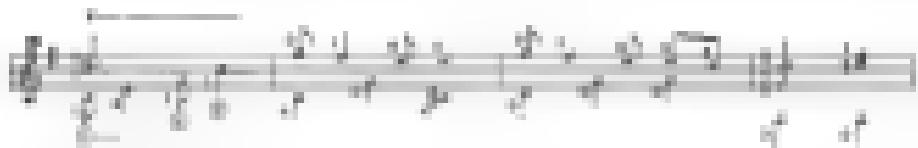
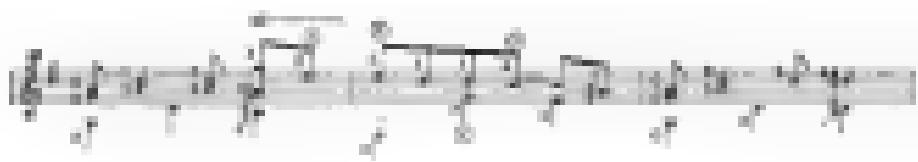
Slow Waltz Time











Giovanni DeChiara



The American/Jazz/Italian Giovanni DeChiara has been making New York debut on PBS and Carnegie Hall performances which brought a new flavor from his film "Kash-Ferry" and another's career of playing theaters, he has performed for the United States, Mexico, Europe and South America and has performed the Pope John Paul II at the Vatican of Rome. He was invited to perform by President Clinton at the inaugural Christmas Reception at the White House.

He records for Cleopatra Records of Baton Rouge, Louisiana, among the recordings are two discs which feature his own interpretation of traditional Christmas Carols and another composed of his own versions of popular Broadway shows. His most recent release is a three volume PCD series featuring his own guitar transcriptions of the greatest works of Great Lyrical Pianists. This collection includes some fifty arrangements, variations and impromptus.

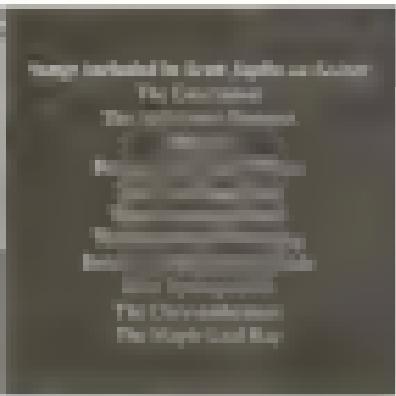
In 1991 Mr. DeChiara received a commendation from NASA as engineer-an-astronaut competitor for the "Human Space Program."

The editor of "The Advocate" musical period Musical America listed Giovanni DeChiara in one of the magazine's "Young Artists of the Year" in 1982.

Mr. DeChiara has participated in numerous television programs for the PBS network. Both of these programs have received Gold Awards and top honors in the International Film Festival in Columbus, Ohio, The Houston International Film Festival in Houston, Texas, and the International Film and Television Festival of New York. He was recently honored in the National Public Radio program "All Things Considered" where he discussed and performed several of his original transcriptions. The third Impresario collection album regular feature on National Public Radio's "Performance Today" and "Music of Our Nation" programs.

Giovanni DeChiara is a member of the faculty with the University of Southern Mississippi. In addition to his recording and performing activities, Mr. DeChiara arranges and transcribes for the guitar. He has recently released an anthology of his transcriptions of Spanish Classical guitar literature of the Spanish Master with Mel Bay Publications.

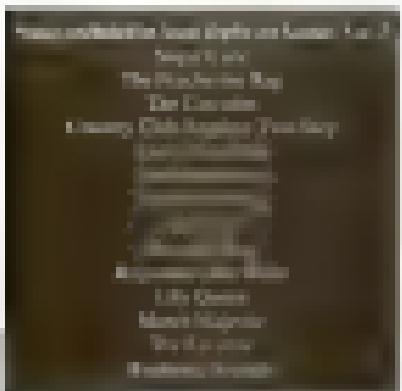
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What they're saying... In Performance!

"DeClare is a splendid young player and his concert was a model of its kind...This was a performance of superlatives...university perfect." *Washington Park News*

"A well-paced recital combining technical and emotional...a fine one recital qualified to justify the rank of the Beethoven and the Brahms in keeping the guitar in its place in the era." *New Jersey Star-Ledger, Newark*

"An accomplished performer in a delightful program...ability of execution even in the most difficult passages and the expressive sense of timing and dynamics." *Journal News, White Plains, New York*

"The audience gave him a standing ovation without anyone." *New Jersey Star-Ledger, Newark*

"A fine recital marked by an accomplished artist...gracious gestures, absorbing player." *The New York Times*

"DeClare's performances showed the talent and sensitivity that has brought him various George Foster Trots in the United States...A magnificent performance." *Yangtze River, Shantou, China*

"Most interesting element in DeClare's 50-concert program, enhanced by his refined and elegant Andean instrumentation. In performing, he remains keenly in balance an interpretation approach and an enjoyment of music so as to present an explosive concert presentation...a master for entertainment...for competing the tour with full enthusiasm, inspiring the public...not alone." *The Indianapolis Star, Indiana*

"The pieces caused the audience no signs of distaste...the pieces goes beyond the scope of what one normally expects from a guitar, showing their gentle sounds similar to those produced by a flute or the high pitched sounds of a person's smile and." *The Star-Gazette, Klamath, Mississippi*

"Oscarito DeClare DeClare gives an excellent performance...A beautiful evening with a great mix of deep feeling and generosity..." *Laredo Evening Times, Laredo, Texas*

"The technically-challenging nature of DeClare's concert had the effect of the full dynamic range of the guitar. He caused an especially rapturous response during the second movement, which highlighted his lyrical playing...The audience gave him a standing ovation." *Pine and Country, South Carolina*

What they're saying... On Record

"The pieces have more authority and when they sound, it's always appropriate and the point!"
John W. Turner, *Executive*

"The flow, the dynamics, the contrasting tempos and voices are all there...This is a wonderful recording. The musicality plays with authority and tact, covering clarity in the manner of the world's finest artists. DeChane has a style which makes the recording classic for ever, further adding to the spirit of the song."
Clinton Edwards, *Indians, Mississippi*

"Charles DeChane plays Apple as authority as Satchmo or Duke, offering interpretation, technical finesse, and respect for the original tunes... DeChane matches his uncompromising arrangements with exceptional expression." *Cigar Player Magazine*

"But the revelation you'll never appreciate Apple playing on piano by Charles DeChane, whose understanding of the original master seems impossible...I could write here..." *Cigar Review Magazine*

"If you're a quiet kind of Neal Apple collector, you'll love the CD...An gentle mood that banishing beauty I didn't you'll like it." *CD-Music Magazine*

"It's another one of the few kinds of jazz I like especially, for the ear... I mean those that love Apple right down to his own performances. More playful, more personal, broader audience and with a clean sense of structure addressed across. I don't see how DeChane could be other than an experimental performer. Brilliantly...polished...and yet honest too (not to a point)... these performances capture the flavor of Neal Apple almost perfectly." *Jazzline Magazine*

"The greatest experiences are well-chosen and dimensioned musical journeys..."
Guitar Player Magazine

"Total, cyclomatic, technical focus?" *The New York Times*



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Special Author Best Wilson (1990) - 2000
Guitar Virtuoso in Pictures (Philadelphia) - 1990
Problems Big Bone - Little Country Boy
"Country Is Dangerous" (Berlin 1990) - 1990
Little Rock Country Boy - Musical Director (Berlin) - 1990
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